



Digitized by the Internet Archive
in 2012 with funding from
internet archive

<http://archive.org/details/architecturaldig56jullosa>

**For Reference
Do Not Take
From the Library**

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

**Penal Code of California
1915, Section 623**

ARCHITECTURAL

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

BURLINGAME PUBLIC LIBRARY



3 9042 04879856 2

JULY 1999



BURLINGAME
JUN 9 - 1999
LIBRARY





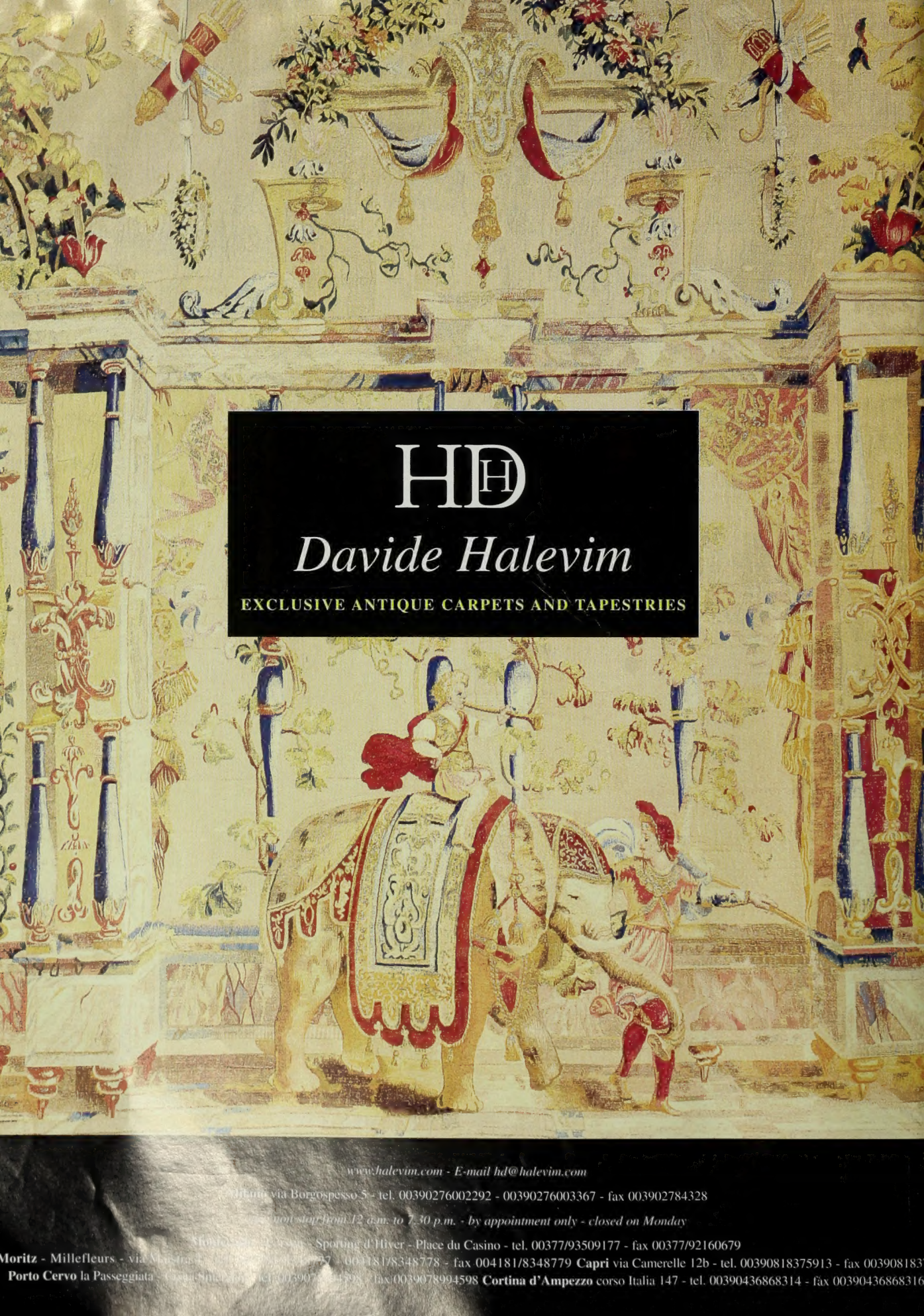
Visit the Buick website at www.buick.com or call 1-800-4A-BUICK.
Buick Park Avenue Ultra shown. ©2000 Buick, a division of General Motors Corporation.

A luxury sedan with plenty of curb appeal.



Park Avenue by Buick

luxury. pure and simple.™



HD

Daide Halevim

EXCLUSIVE ANTIQUE CARPETS AND TAPESTRIES

www.halevim.com - E-mail hd@halevim.com

Roma via Borgospesso 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

Hours of operation: 12 a.m. to 7.30 p.m. - by appointment only - closed on Monday

Montecatini Terme - Sporting d'Hiver - Place du Casino - tel. 00377/93509177 - fax 00377/92160679

Moritz - Millefleurs - via Mazzini 11 - tel. 00418178348772 - fax 00418178348779 Capri via Camerelle 12b - tel. 00390818375913 - fax 00390818375914

Porto Cervo la Passeggiata - tel. 0039078994598 - fax 0039078994598 Cortina d'Ampezzo corso Italia 147 - tel. 00390436868314 - fax 00390436868316

WINNER OF THE
KOSCOE AWARD
IFPB EDITOR'S AWARD
\$200 \$33 MAYA
FACSIMILE \$800 \$85 MAYA

*Hand Weaves
Saxulac Wallcovering*



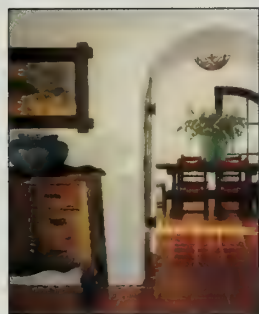
MAYA ROMANOFF



WWW.MAYAROMANOFF.COM | 800.888.8888

ARCHITECTURAL DIGEST

JULY 1999



COVER: The entrance hall and dining room of Diane Keaton's Beverly Hills, California, house. Interior design by Stephen Shadley. Photography by Tim Street-Porter. See page 86. **ABOVE RIGHT:** A country house in Bridgehampton, New York. Architecture by Frederick W. Stelle. Landscape architecture by Perry Guillot. Photography by Peter Vanderwarker. See page 158.

FEATURES

- 86 ARCHITECTURAL DIGEST VISITS:**
DIANE KEATON
The Actress and Director Restores Her Wallace Neff Residence in Beverly Hills
 Interior Design by Stephen Shadley
 Text by Nancy Collins
 Photography by Tim Street-Porter

- 96 PALE FIRE IN MARYLAND**
Light and Warmth Define a Bethesda Family House
 Interior Design by Thomas Pheasant
 Text by Roland Flamini
 Photography by Durston Saylor

- 104 ARCHITECTURE: CASE STUDY GEM IN LOS ANGELES**
A Pierre Koenig Masterpiece Saved by Matrix Coproducer Dan Cracchiolo
 Architecture by Pierre Koenig, FAIA
 Text by Thomas S. Hines
 Photography by John Edward Linden

- 112 TUDOR STYLE FOR TODAY**
Combining English Tudor in a Couple's Connecticut House
 Interior Design by Victoria Hagan
 Text by Annette Taper
 Photography by Scott F.

- 120 MARY MCFADDEN'S DREAM**
Eastern Fantasies in Manhattan for the Fashion Persona
 Text by Steven M. L. Aronson
 Photography by Michael Moran

- 126 UNDER THE SPELL OF PROVENCE**
Rearwakening the Spirit of Château de Montfort
 Architecture by Philippe Caron and Stephen Betts
 Interior Design by Keith Skeel
 Text by Michael Peppiatt
 Photography by Marina Faust

- 136 FORWARD THINKING IN NEW YORK**
Integrating Modern Forms and Fresh Influences for Young Clients
 Architecture and Interior Design by William T. Georgis
 Text by Suzanne Trocmé
 Photography by Scott Frances

- 144 CLASSIC LINES FOR HOUSTON**
A Texas Collector Renovates His 1938 House by Architect John F. Staub
 Interior Design by Richard Holley, ASID
 Text by Michael Ennis
 Photography by Mary E. Nichols

- 150 HOTELS: BALI'S BEGAWAN GIRI**
A Luxury Retreat Nestled in the Heart of the Jungle
 Architecture by Cheong Yew Kuan
 Text by Carol Lutfy
 Photography by Tim Street-Porter

continued on page 6

**CECILIA BARTOLI
APPRECIATES THE EXHILARATING CHALLENGE
OF PERFORMING UNDER PRESSURE.**

WE COULD SAY THE SAME OF HER TIMEPIECE.



Cecilia Bartoli's beautiful mezzo-soprano voice has quickly established her as one of opera's towering talents. Along the way, her Lady Datejust has been a steadfast and dazzling companion.



ROLEX

ROLEX LADY DATEJUST. Officially Certified Swiss Chronometer. Enlarged for detail.

For the name and location of an Official Rolex Retailer near you, please call 1-800-36ROLEX. Rolex, *, Oyster Perpetual and Lady Datejust are trademarks.



Le Corbusier's restored apartment in Paris. See page 50.

JULY 1999

Volume 56, Number 7

Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, California 90048,
is published monthly by
The Condé Nast Publications Inc.,
350 Madison Avenue,
New York, NY 10017.

For subscription inquiries and
change of address, please write to
Architectural Digest,
P.O. Box 59061, Boulder, CO 80322
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

POSTMASTER:

Send address changes to
Architectural Digest,
P.O. Box 59061,
Boulder, CO 80328-9061.
Printed in the
United States of America.

- 158 COUNTRY HOUSE ART GALLERY**
*Jackie and Irving Blum Turn a Contemporary
Eye on Bridgehampton*
Architecture by Frederick W. Stelle, AIA
Interior Design by Barbara Morgan
Landscape Architecture by Perry Guillot, ASLA
Text by Susan Cheever
Photography by Peter Vanderwarker

- 164 AN ENGLISH HOMECOMING**
*Traditional Details and Tones Enrich
a London House*
Interior Design by Nina Campbell
Text by Elizabeth Lambert
Photography by Christopher Simon Sykes

DEPARTMENTS

18 LETTERS

23 CONTRIBUTORS

27 AD AT LARGE
Inside the Design World

39 AD SHOPPING: AUSTRALIAN OPEN
Vicente Wolf's Best Sources in Melbourne
Text by Jonathan Kandel
Photography by Robert M. ...

- 50 HISTORIC ARCHITECTURE: LE CORBUSIER
IN PARIS**
*Restoring the Legendary Modernist's
Private Penthouse*
Text by Michael Webb
Photography by Marina Faust

- 62 AD TRAVELS: CARMEL'S CYPRESS INN**
A Historic California Hotel Owned by Doris Day
Text by Irene Borger
Photography by Mark Darley

- 70 AD ELECTRONICA: BUYER BEWARE**
New Ways to Ensure Safer Online Transactions
By Nicholas von Hoffman

- 74 ARCHITECTURE: A CALIFORNIA VILLA**
*Moore Ruble Yudell Adapts the
Mediterranean Vernacular*
Text by Leon Whiteson
Photography by Fred Licht

- 80 AD ESTATES: EXTRAORDINARY PROPERTIES
ON THE MARKET**
*Mustique, Seattle, Kenya, Savannah,
Italy, England...*

- 176 TO THE TRADE**
Design World Sources

- 180 AD DIRECTORY**
*A Listing of the Designers, Architects and Hotels
Featured in This Issue*

TO FIND CONDÉ NAST
MAGAZINES ON THE
WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL
DIGEST, VISIT
www.archdigest.com

INVITE LOSS TO TAKE

A LONG WALK

DOWN YOUR

www.the-fund.com • 1998 Fireman's Fund Insurance Co., Novato, CA



SHORT
DRIVEWAY.

Insurance is only one of the ways you can protect your home and family. It's also a way to help you get on with it. That's why Fireman's Fund Insurance Co. has a special license to get on with it. So you can get on with it too.

LICENSE TO GET ON WITH IT.™



A company of the Allianz Group



Got a date with a winding country road?
A rendezvous with an on ramp? May
we suggest the Volkswagen Passat.
**The automotive equivalent of the black
turtleneck.** Starting at just \$21,200*, the
Passat is perfect for any driving occasion.
Its clean, handsome design allows you
to weave in and out of traffic and any
social situation with grace and style. For
best results, hand wash only.

Drivers wanted.® 

*Base MSRP for a 1999 Passat GLS. Price excludes optional equipment shown, taxes, registration, transportation and dealer charges. Dealer sets actual price. 5-valve engine technology. Traction control. Anti-lock brakes. And just about power everything. 1-800-DRIVE-VW or WWW.VW.COM. Always wear seatbelts. ©1999 Volkswagen.



MICHAEL CRAIG



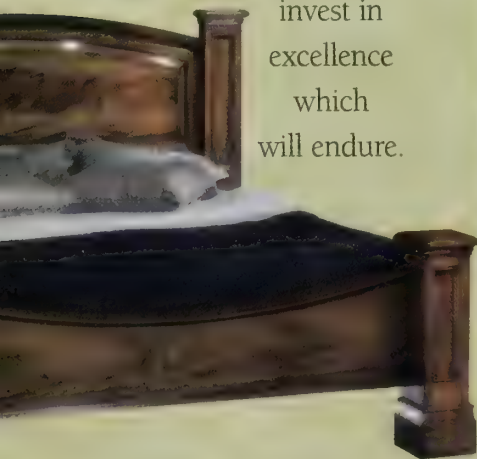
The Deerfoot Chair™

Our New American Originals made under the watchful eye and the steady hand of perfectionists.

We proudly fashion, limited quantities, unique furnishings of the highest quality.

To those who appreciate the best, to those who can accept no less, we offer the opportunity to

invest in
excellence
which
will endure.



The Railroad Baron's Bed®*

M. CRAIG & COMPANY
CABINETMAKERS

807 GERVAIS STREET • COLUMBIA, S.C. 29201
803-254-5994
www.mcraig.com

Available through your interior designer or architect. Our comprehensive portfolio is available for \$15.00 and can be credited at time of purchase.

RAILROAD BARON'S BED® and THE DEERFOOT CHAIR™ are registered trademarks of M. Craig Company.

ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**

MANAGING EDITOR: **Margaret Dunne**

ART DIRECTOR: **Jeffrey Nemeroff**

PHOTOGRAPHER DIRECTOR: **James G. Huntington**

SENIOR EDITORS: **Mary Ore, Gayle Moss Rosenberg**

EUROPEAN EDITOR: **Alexandra d'Arnoux**

ART AND ANTIQUES EDITOR: **John A. Cuadrado**

COPY EDITOR: **Linda Goldstein**

RESEARCH EDITOR: **Alice Canning Noble**

ASSOCIATE ART DIRECTOR: **Brett D. Hodges**

ASSOCIATE EDITORS:

Kimberly De Roever, Marina Isola

Tamar Mahshagian, Jeffrey Turrentine

ART ASSOCIATE: **John T. O'Brien**

RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**

ASSOCIATE COPY EDITOR: **Laurie Perry**

ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay, Danita Wright**

EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**

ART PRODUCTION ASSISTANT: **Isaac Norton**

EDITORIAL ASSISTANTS:

Caren Cordia, Julianne Finsness, Cecile Hubert, Vanessa Kogevinas

ADMINISTRATIVE ASSISTANT: **Tanmaya Stoffel**

CONTRIBUTING WRITERS

Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins
Michael Frank, Paul Goldberger, Jesse Kornbluth, Elizabeth Lambert (LONDON)

Patricia McColl, Aileen Mehle, Susan Sheehan, Annette Tapert

Judith Thurman, Nicholas von Hoffman, William Weaver

CONTRIBUTING EDITOR: **Jeffrey Simpson**

CONTRIBUTING PHOTOGRAPHERS:

Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham

Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow

Mary E. Nichols, Robert Reck, Durston Saylor, Tony Soluri

ART AND ANTIQUES LIAISON

Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.

HEADQUARTERS: Condé Nast Building

350 Madison Avenue, New York, New York 10017

CHAIRMAN: **S. I. Newhouse, Jr.**

DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**

EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**

SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**

SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**

SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**

SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Henderson Bright**

SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL

BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT:

Primalia Chang VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/

CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Susan Blank**

VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/

CREATIVE MARKETING: **Cara Decoul Perl** VICE-PRESIDENT/ADVERTISING

BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**

PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**



Artwork by Rodney Ripps / Gallery: Kim Foster Gallery New York, NY

Available only Through Interior
Designers and Architects

KRAVET

FABRICS • FURNITURE • TRIMMINGS • COLLECTIONS

CHAIR - D 205 DS
FABRIC - 17808-9

For More Information or For a Designer in Your Area, Call 888 4 KRAVET / www.kravet.com

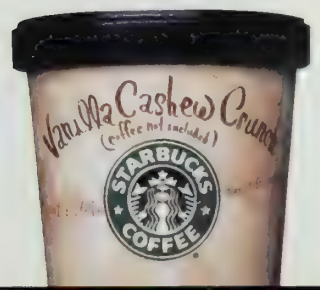
Cashew Nut brittle and Caramel
meets Sweet Creamy Vanilla

The mind-altering Experience of vanilla CASHEW crunch.



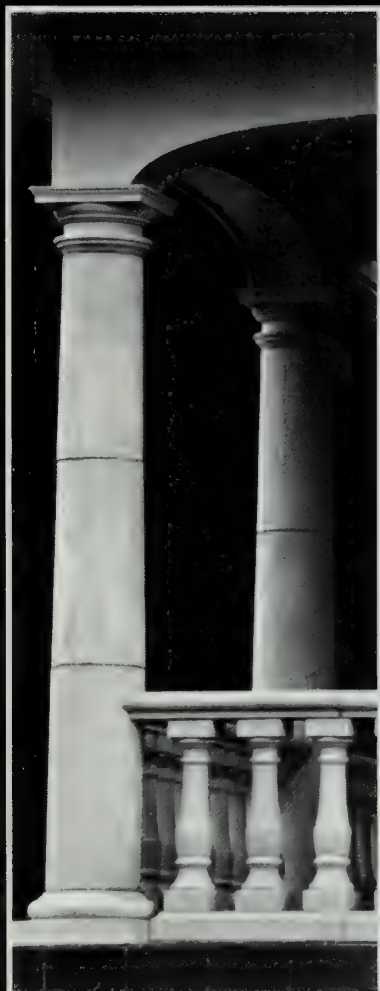
A PLETHORA OF
Decadent COFFEE
and NON-COFFEE
FLAVORS.

Available in YOUR
GROCER'S FREEZER.
www.starbucks.com



STONE LEGENDS

DALLAS



Call for our 1998
216-page catalog
today.

(800) 398-1199

www.stonelegends.com
sales@stonelegends.com

CAST STONE MANUFACTURER
FACTORY DIRECT PRICING
NATIONWIDE DELIVERY
TO THE TRADE

AD[®] ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER SEVEN

PUBLISHER: **Peter Kling Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**

MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**

BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**

DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**

SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**

JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**

PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**

PROMOTION PROJECTS MANAGER: **Karla Moriarty**

PROMOTION MANAGER: **Susan Lobel** MARKETING MANAGER: **Lisa Smith**

ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**

ADVERTISING ASSISTANTS: **Joanne Craft, Alison Friedman**

Winnie Hartpence, Patricia Herberich, Kate Prezelski

ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**

50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

ADVERTISING ASSISTANT: **Jennifer Thornton**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**

875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**

3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**

24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**

100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**

5000 Quorum Dr., Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **The Fenn Company Inc.**

2130 King Road, Box 1060, King City, Ontario L7B 1B1, Canada; 905/833-6200

UNITED KINGDOM: **Fran Berrick**

116 Park Street, London W1Y 3RA, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**

Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**

Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**

489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**

2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

SUBSCRIPTIONS

Rates for the U.S.A., its territories and possessions: 12 issues, \$39.95; Canada and all other countries: 12 issues, \$59.95. Single issues in the U.S.A.: \$5.00; in Canada and all other countries: \$6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS

Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 350 Madison Avenue, New York, NY 10017; 212/880-8800.

M c G U I R E[®]



FOR A 100-PAGE COLOR PORTFOLIO (\$15.00), CALL 1.800.662.4847 OR WRITE TO MCGUIRE
FURNITURE COMPANY, AD7-99N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.
SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA
SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

{An explanation as to what ma

Why the country need

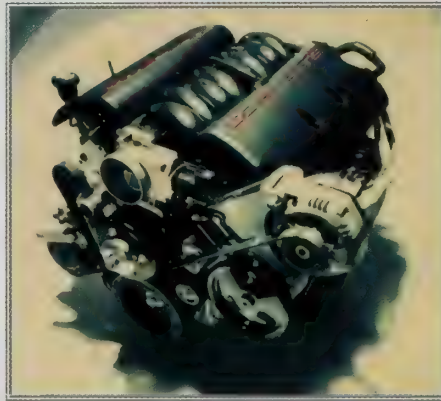
By Jim Camp

When we talk to Corvette® enthusiasts, one thing stands out repeatedly in our conversations: having one outstanding performer is great, but having a choice is even better. Which is why the Corvette comes in three distinctly different models, each with a winning personality all its own. Since the very first roadster in 1953, the Corvette has captured the hearts of sports car enthusiasts the world over with its very American blend of high performance, dramatic style and remarkable over-the-road agility. In 1999 this lineup of Corvette models pushes the performance envelope to an even higher level.

The Coupe. The Soul of Corvette.

The unmistakable aerodynamic profile. The distinctive low nose. And the dramatic fast-

back. The qualities that have made the Corvette an American performance icon are alive and well in the fifth-generation coupe



{ The aluminum LS1 V8 provides the Corvette driver with a prodigious amount of responsive, seamless power. }

you can drive today. But as sports car enthusiasts know so well, the "look" of Corvette is only the beginning. Underneath is a vaultlike structure that is four times stiffer than the previous generation. And functional, light-

weight aluminum suspension pieces, w enough tuning variations to charm even most hard-core enthusiast. Add to t massive four-wheel ventilated power brakes with a sophisticated antilock system and precise, variable-effort p rack-and-pinion steering, and you h Corvette that achieves new levels of d day-out driving satisfaction. But of co the very essence — and the defining characteristic of every Corvette — i aluminum LS1 V8 with 345 horsepower 5600 rpm and 350 lb.-ft. of torque a rpm. This award-winning engine is eq with Sequential Fuel Injection (SFI), tronic "drive-by-wire" throttle contro enough virtually seamless power to your adrenaline flowing each and eve



of the three Corvettes special.}

n arsenal of Corvettes.

ette Brand Manager

Convertible. The Open-Air Corvette.

distinctively dramatic shape, complete
"waterfall" bodywork between the seats,
n-air Corvette provides a driving
experience that can be savored on your
stretch of road, over and over again.
s a convertible that's remarkable in

trunk that provides 13.9 cubic feet of luggage
space with the top up (enough for two golf
bags) and 11.2 cubic feet with the top down.
The top itself has a heated glass rear window,
unlike some other sports cars, and it stores
neatly out of sight beneath the bodywork.
With the rumble from the LS1 V8 filling

performance car to begin with, and hones
them to an even higher degree of brilliance.
The hardtop provides the enthusiast with
the ultimate Corvette driving experience.

With Corvette, the Choice Is Yours.

The Corvette Team comes to work each day



amically sophisticated like all Corvette models,
coupe is the classic Corvette fastback design.



{ Seductively sensuous, the Corvette convertible may be
the ultimate open-air driving experience. }



{ Performance for performance sake, the hardtop is the
ultimate Corvette for sports car purists. }

ryday versatility, too. The Corvette
tible comes complete with a full

your ears, and the rushing wind aerody-
namically guided over the ergonomically
correct cockpit, it's the only convertible
that matters. .

The Hardtop. The Ultimate Performance Corvette.

Since the era of the competition Grand Sport,
a fixed-roof configuration has always meant
the ultimate performance Corvette, and the
hardtop is no exception. Even more rigid and
lighter than the coupe, the hardtop is the
Corvette for sports car purists. Equipped with
the close-ratio, six-speed manual transmission
only (a sophisticated four-speed automatic is
standard in the other Corvette models) and Z51
suspension, the hardtop takes all the qualities
that make the Corvette such an exceptional

with an enviable assignment: How do we
nurture one of the greatest sports cars in the
world and make it better, enhancing the
experience for driving enthusiasts every-
where? Well, we'd like you to test drive the
distinctive coupe, the sensuous convertible
or the remarkable hardtop for yourself. See
why we feel the Corvette lineup for 1999 is,
we're proud to say, the finest group of sports
cars we've ever produced.

The Only Sports Car
That Matters.



CORVETTE



FREE Retirement Success Kit

Plan to retire wiser,
richer and sooner.

With help from our Retirement Success Kit, you can make critical decisions about investments and pensions when they matter most—now.

Can you retire when you want, as comfortably as you want? Will your money last through retirement? Our kit helps answer these questions and more.

Each Kit includes the Guide, "What You Should Know Before You Retire," plus "6 Steps To An Early Retirement" and the Slide Rule Retirement Savings Calculator.

For your FREE kit, simply call
1-800-GET-ADVICE, ext. 832.

www.americanexpress.com/advisors



**Financial
Advisors**

LETTERS

"RICHARD MEIER'S HOUSE IS AT ONCE MAGNIFICENT AND A SMASHING PIECE OF ARCHITECTURE."

I have never written to a magazine before, but "Sonoma's H-E Ranch" (March 1999) touched my heart, from the house's adobe walls to its elegant dining area and its lovely, cozy living room with books, books and more books. If I were a guest, I would never want to leave the Tree House. And what a wonderful porch. I can feel the sense of peace and contentment one could find there. Denise Hale has made her home a haven, and I hope she enjoys it for many, many years.

EVELYN S. SMITH
YUBA CITY, CALIFORNIA

The H-E ranch house was the culmination of a dream my parents—Pat and Prentis Hale—had of building an elegantly simple adobe-brick ranch house, reflective of the wild and beautiful land that surrounds it. Together, they picked out the site and built the house. My father, perfectionist that he was, oversaw and approved even the smallest details. I was appalled by the second Mrs. Hale's description of the ranch as "a shabby, tacky, neglected adobe lodge." In the interest of fairness, writer Aileen Mehle should have talked to the many guests who visited the ranch pre-Denise, for she would have found out that it was indeed a beautiful house.

LINDA HALE BUCKLIN
SAN FRANCISCO, CALIFORNIA

I would have loved to see how the house in "Sonoma's H-E Ranch" looked in its setting. As it is, I have no sense of the house itself.

MARK H. TIMBERLAKE
ATLANTA, GEORGIA

As I gazed on Richard Meier's Neugebauer house ("Architecture: Millennial Modernism," March), I reveled in the text and photos of this slick and cool Neapolitan (Florida, that is) palazzo. Meier beautifully handled such problems as oppressive sun and heat and difficult internal circulation while creating

marvelous views with his usual aplomb. The house is at once magnificent and a smashing piece of architecture. The ample spread you lavished on this house left me completely unprepared for the dreadful interior of the old Paris apartment in "Modern Gothic in Paris." How could you?

JOHN B. HACKLER
CHARLOTTE, NORTH CAROLINA

Congratulations on your feature about Rémy Le Fur's Gothic retreat. I was pleased by the variety of objects in the apartment; the blue draperies give it a mysterious touch that reminds me of the fairy tales I read as a child. Prince Michael of Greece's text fills the imagination while one enjoys the photography by Marina Faust.

NABIL ABU-DARGHAM
BEIRUT, LEBANON

I like your magazine immensely, particularly when you showcase homes that reaffirm my belief that money does not confer taste. "An Aspen Renaissance" (March) is a case in point. What an example of what is wrong with both architecture and design. Why do people imagine that baronial means better? The "mix of European furnishings and American comfort" is the worst case of *über-kitsch* I have seen in years.

DIANE S. POWELL
SCOTTSDALE, ARIZONA

I enjoyed seeing our project Camp Topridge published in your June 1999 issue. However, the phone number listed in the AD Directory is incorrect. Our correct phone number is 214/871-9388. I would also like to mention that, in addition to Nancy Rogers, the project team included Catherine Bolin, Molly Sullivan, Sharon Sedlacek and myself. Also, the chandelier in the main lodge was fabricated here in Dallas by Lost Arts, 214/760-1220.

PAT FORD
DALLAS, TEXAS

The editors invite your comments, suggestions and criticisms.

Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048

E-mail: letters@archdigest.com

A man in a dark suit and patterned tie stands in a doorway, looking towards the camera with a slight smile. The background is a bright, sunlit interior.

Mike Alexander
Senior Financial Advisor

Will you outlive your 401 (k)?

Today, people are looking forward to long, active retirements. Which means taking another look at how you intend to pay for it.

At American Express Financial Advisors, we can help you make sure that your nest egg will last. With advice on investment strategies, tax planning, estate planning and more. Get the expertise and insight you need to make smarter decisions, so you can take control of your future.

Call 1-800-GET-ADVICE
and own your world.

www.americanexpress.com/advisors

do more



**Financial
Advisors**



 MADE IN ENGLAND
Christians[®]
 LONDON • PARIS NEW YORK

British Showrooms

LONDON: Christians of Knightsbridge 0171 5819200
 CHESHIRE: The Original Christians Shop 01270 626869
 SCOTLAND: Christians of Edinburgh 0131 5572529
 HAMPSHIRE: Christians of Petersfield 01730 262314
 ESSEX: Christians of Brentwood 01277 223016
 SUSSEX: Christians of Handcross 01444 401277
 SCOTLAND: Christians of Aberdeen 01224 638222
 CO. DURHAM: Christians of Darlington 01325 333795
 LANCASHIRE: Christians of Leigh 01942 601003
 LEICESTERSHIRE: Christians of Leicester 01162 702713
 KENT: Christians of Hayes 0181 4625638
 WALES: Christians of Cardiff 01222 694294
 BIRMINGHAM: Christians of Sutton Coldfield 0121 3520343
 YORKSHIRE: Christians of Beverley 01482 867856
 DORSET: Christians of Dorchester 01305 268862
 ESSEX: Christians of Coggeshall 01376 563022
 MIDDLESEX: Christians of Uxbridge 01895 468888
 GLOUCESTERSHIRE: Christians of Cheltenham 01242 243731
 CHANNEL ISLANDS: Christians of Jersey 01534 46506
 HERTFORDSHIRE: Christians of St. Albans 01727 847631
 KENT: Christians of Tunbridge Wells 01892 619550

American Showrooms

NEW YORK: Christians on Madison Avenue (212) 570 6371
 NEW YORK: Christians at The Architects and Designers Building (212) 308 3732
 NEW YORK: Christians of Long Island (516) 365 2885
 CONNECTICUT: Christians of Greenwich (203) 629 9417
 FLORIDA: Christians at the Design Center Of The Americas (954) 926 5887
 SOUTH CAROLINA: Christians of The Carolinas (803) 779 0061
 FLORIDA: Christians of Palm Beach (561) 691 9454
 CALIFORNIA: Christians of Beverly Hills (310) 854 3862
 CALIFORNIA: Christians of Los Angeles Summer 1999
 CALIFORNIA: Christians of San Francisco Summer 1999
 NEVADA: Christians of Las Vegas Summer 1999
 ARIZONA: Christians of Scottsdale Summer 1999

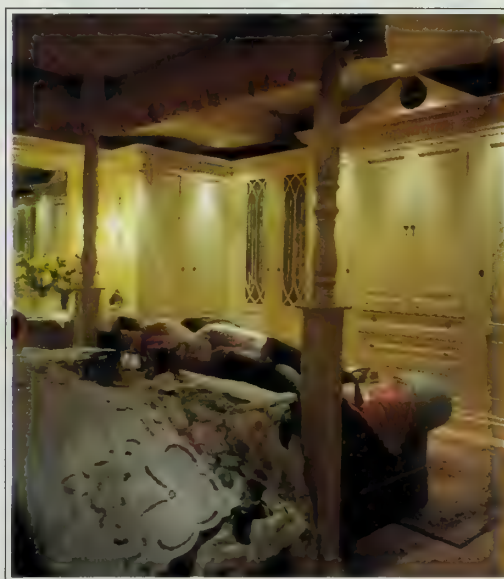
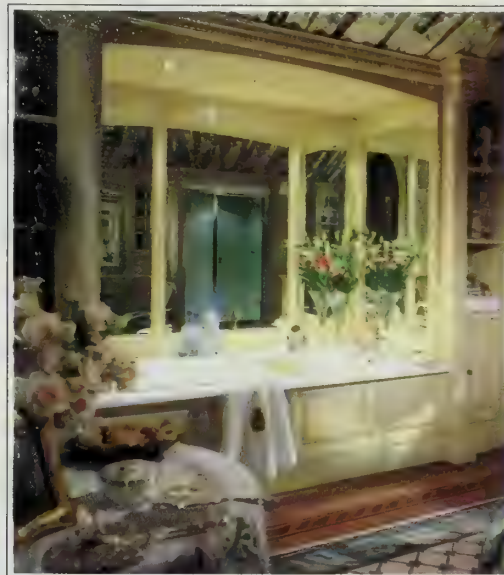
European Showrooms

FRANCE: Christians of Paris 01 4548 5757
 BELGIUM: Christians of Antwerp 03 226 7145
 HOLLAND: Christians of Goes 01132 50666

Trade Enquiries

Worldwide, Christians require 1 Exclusive Dealership per country.
 Telephone Martin Warbrick in London: +44 1727 841 128

Christians of the USA require 8 further Exclusive Dealerships.
 Telephone Robert Hughes in New York: (212) 570 6371



THE COLLECTION OF
THE BARONS NATHANIEL AND
ALBERT
VON ROTHSCHILD



London, 8 July 1999

ENQUIRIES: Alexander Hope on (44 171) 389 2537

CATALOGUES: (800) 395 6300

CHRISTIE'S

8 King Street, St. James's, London SW1Y 6QT. Tel: (44 171) 839 9060 www.christies.com



KENNETH NOLAND

In its range and diversity, next month's issue reflects the increasingly international nature of today's design world. For our shopping feature, English designer Genevieve Weaver reveals her favorite shopping sources in India. Architect Marc Corbiau presents two new houses in Belgium. Judith Thurman reports on Heather and André Previn's refuge on Martha's Vineyard, and Michael Peppiatt visits perfume magnate Jean-Paul Guerlain's estate outside Paris. In Mexico we introduce the *Hotelito Desconocido*, an environmentally friendly resort, and in New York State, the guest-house Vicente Wolf designed for recording czar Clive Davis. Other locations in the August issue include Kenya, New Orleans, Georgia and London. And then there's the Savannah, a sailing yacht designed in the United States, built in New Zealand and fitted out by Englishman David Linley in collaboration with Ralph Lauren Home Collection. It's one project that's always on the move—like contemporary design itself.

Paige Rense

Editor-in-Chief

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward*.

IRENE BORGER, a journalist and fiction writer, is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.



SUSAN CHEEVER is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was recently published by Simon & Schuster.

NANCY COLLINS, an *Architectural Digest* contributing writer, has been a correspondent for ABC News and is a feature writer for *Rolling Stone* and *Us*. She is the author of a memoir collection, *Hard to Get*.

MICHAEL ENNIS is the author of *Byzantium* and *Duchess of Milan*. He is currently working on a novel set in first-century Judaea.

ROLAND FLAMINI, the author of *Thalberg: The Last Tycoon and the World of MGM*, is writing a biography of French diplomat Edmond Genet.



GARY THURMAN

THOMAS S. HINES is a professor of history and architecture at UCLA. His books include *William Faulkner and the Tangible Past* and the forthcoming *Irving Gill and the Architecture of Reform* for The Monacelli Press.

JONATHAN KANDELL has written two books about Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City*.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

CAROL LUTFY, a 1998–99 National Arts Journalism Program Fellow at Columbia University, has written for *Time* and *The New York Times Magazine*.

MICHAEL PEPPIATT is cocurating "Francis Bacon: A Retrospective," currently at the Legion of Honor, San Francisco, and an exhibition of British figurative painting, at the Kunsthau in Vienna through August. His biography of Francis Bacon was published by Farrar, Straus & Giroux in 1997.

ANNETTE TAPERT, the author of *The Power of Style*, is an *Architectural Digest* contributing writer. Her book *The Power of Glamour* was published last November by Crown.

SUZANNE TROCME writes frequently about design and architecture. Her book *Influential Interiors* will be published by Clarkson Potter in September.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

MICHAEL WEBB's latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.



TIM STREET-PORTER

LEON WHITESON is an architecture critic and a novelist. His book *A Place Called Waco* will be published this fall by Public Affairs.



THE NEW 2000 MAXIMA. The numbers don't lie. But what's most impressive is that these performance gains were achieved on a powerplant already hailed as "simply the best V6 engine."* What these numbers don't reveal are the hedonistic comforts of the new Maxima's interior—including a new, available, custom-tuned, 7-speaker Bose® audio system with CD player and an even more generous bounty of rich Seton® leather trim. Add to this a re-engineered steering system so responsive it feels connected to your synapses. A re-tuned suspension that provides a taut, yet silken ride. Even a reinforced body structure that helps enhance the entire cabin. Tally it all up and you'll net out to the 2000 Maxima. And nothing else. Inquiries? Phone: 1-800-556-9694. Click: www.driven.com. The new 2000 Maxima. **CARS LIKE IT: 0.**

©1999 Nissan North America, Inc. Nissan, the Nissan Logo, Maxima and DRIVEN are trademarks owned by or licensed to Nissan. Bose® is a registered trademark of the Bose Corporation. 2000 EPA mileage figures shown. Actual mileage may vary with driving conditions. Use for comparison only. *Ward's Auto World, 1999. 17" wheel late availability.

HORSEPOWER: 222

MILES PER GALLON: 28

CARS LIKE IT: 0



DRIVEN.

LOOK, IT'S THE NEW 2000 MAXIMA.



WANT TO SEE IT AGAIN?

Call our 800 number or visit our web site to order an eye-opening 7-minute video featuring insights from Jerry Hirshberg, Nissan Chief Designer. You'll also receive a comprehensive 32-page brochure full of spectacular photos and packed with facts—from the Maxima's huge 32-horsepower increase to its bigger, even more luxurious interior to its sports-car-like cornering capabilities. Amazing but true.

800-845-8302 maxima1.com



DRIVEN.

AD *at* LARGE

A GUINNESS RECORD



JAMES MORTIMER

was born this spring, and Guinness's assistant, Fiona Burke (above left), who runs the shop, already has gotten orders for the Castletown balloon chair (a copy of one made ca. 1725 for

William Connolly's estate) and the Russborough lounge chair (Garech Browne of Luggala owns the original). There are 19 other pieces from major Irish houses, such as a Neoclassical

sideboard from Birr Castle that was scaled down from the massive original, a Chippendale chair from Guinness's collection and a lamp table from Glin Castle, home of Irish Georgian Society president Desmond FitzGerald. "These pieces are carved by hand in order to accurately render the articulated detail of 18th-century furniture," says Kindel president Paula Fogarty, whose father visited Ireland in 1982 and launched an enterprise to replicate Georgian furniture. Royalties from the sale of the collection benefit the Irish Georgian Society. By appointment. Kindel Furniture at Leixlip Castle, Leixlip, County Kildare, 353-1-624-6873; Kindel Furniture Company, 616/243-3676.

continued on page 28



JAMES MORTIMER

Kindel chairs at Leixlip: Russborough, left, and Castletown balloon and armchair

AD *at* LARGE



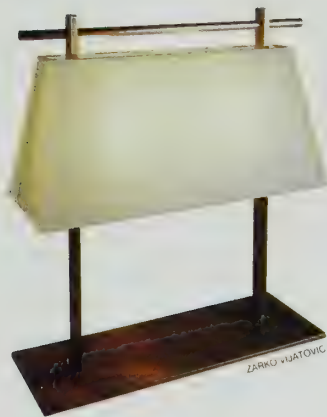
PETER FREED

TABLED IN NEW YORK

Foldable tables have been around since the Middle Ages, but you haven't seen any made of aluminum and carbon fiber," architect **Peter Gluck** says, referring to one of two new tables—the other is in maple—that recently debuted in New York. These examples are the first of a group of pieces that Gluck, who has always designed furniture for individual residential and commercial projects, will create for

the manufacturer **ICF**. Since the tables have two leaves, they can double as sideboards or be folded completely for storage. "There's a demand for furniture that serves various purposes," explains ICF's marketing director, Dan Fogelson. For one of the tables, Gluck wanted to use carbon fiber, a material employed in golf clubs, because it is strong but also lightweight, making the pieces especially easy to move and stack in a closet. "They're great for city living," says Gluck. ICF, 920 Broadway, New York, NY 10010; 212/388-1000.

Peter Gluck, left, with his foldable aluminum table at ICF



FRANKLY FORTIES

How could he resist, **Alexandre Biaggi** responds when asked why he's selling the contemporary shagreen and velum lamps (above) of the French designer **Nicolas Aubagnac** in his antiques shop. "It's difficult to find the right kind of lighting to go with, say, the furniture of **Jean-Michel Frank**. So I asked **Nicolas** to create a small collection without copying old designs." **Jacques Grange** was one of the first customers. **Alexandre Biaggi**, 14 rue de Seine, 75006 Paris; 33-1-44-07-34-73.

FRENCH DISCOVERY

During a recent antiques-shopping expedition in Sheffield, Massachusetts, **Mary Meehan** turned up **Le Trianon Fine Antiques**, a large store that specializes in 16th- to 19th-century French furniture. Although it's near the busy antiques center of Millbrook, New York, **Le Trianon** stands out nonetheless, notes Meehan (right, on a Louis XV desk at the shop). "It's not your typical country store. There's so much English and American in the area—it's wonderful to have a French place. And it has a great atmosphere." Owners **Jean-Henri** and **Colette Sarbib** carry a wide range of inventory, from statues to tapestries, as well as some Florentine and Genovese antiques. The Sarbibs, who buy in Europe and occasionally in the United States, look for signed pieces and have had consoles and chairs by



ALEC MARSHALL



At **Le Trianon Fine Antiques**, 17th-century statues of the Muses

such masters as **Jacob** and **Blanchard**. Meehan likes to use the opulent furnishings to fashion eclectic interiors. "I'm working on a loft in Manhattan where one person likes empty spaces and the other loves anything Empire, so it's a great setting for a few select pieces like these," she says. **Le Trianon Fine Antiques**, 1854 N. Main St., Sheffield, MA 01257; 413/528-0775.

continued on page 32



FROM THE HEART. *Victoria bracelet with diamonds and rubies set in platinum, \$16,500.*



TIFFANY & Co.

FOR TIFFANY STORE LOCATIONS OR INQUIRIES CALL 800-526-0649

New Vintages

...an eclectic line of casual, traditional upholstery that fits easily into traditional, transitional or minimalist contemporary decor...appealing to today's more casual lifestyles, at an incredible value.

www.bernhardtfurniture.com

1.800.340.0240, ext. 2011



BERN

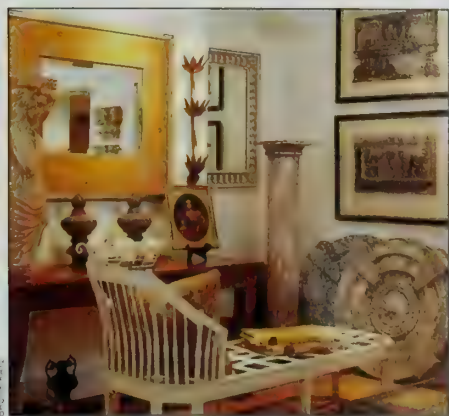


A R D T

AN AUGUST BEGINNING

After working for 12 years in the Washington Design Center, Deborah Anderson felt she knew how to run her own showroom, so she opened **August Georges** in Georgetown and drew in such designers as **Thomas Pheasant**. Anderson shows the furniture and fabrics of George Smith, whose traditional club chairs and sofas she has upholstered in

linens. Also represented are DHS Designs and Antiques, with its old fireplaces and copies of antique cast-stone cherubs, urns and caryatids, and David Iatesta, who makes reproduction furniture. Antiques, such as Louis XIV tapestry chairs and industrial gear wheels, abound. August Georges, 1523 Wisconsin Ave. N.W., Washington, DC 20007; 202/337-5110.



Industrial gear wheels and a David Iatesta table, above, and DHS cast-stone pieces, left, at August Georges



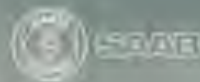
SPANISH INDEPENDENCE

literally stumbled across this shop while walking down the street," **Pascua Ortega** says about one of his favorite Madrid antiques sources, **Restelo Almoneda**, owned by Fernando Campo. Although it's not in the antiques district, Ortega (above, at the shop) visits often, because Campo comes up with "furniture or decorative objects of the right era and with character." As an example, he extols an Empire bookcase, ca. 1810, that measures six feet high and five feet wide. "The proportions are excellent," he points out. "The brass fixtures are in optimum condition, and the marble top is original." Ortega is also impressed with several late-18th-century chandeliers, which until recently hung in a government

building, and with four signed Swedish Neoclassical dining chairs in mint condition.

Campo, who has been selling Spanish and French antiques since 1983, takes pride in keeping Restelo Almoneda far more disheveled than the buttoned-down antiques shops of the Salamanca district, a five-minute taxi ride away. In the back room, one can still detect the sounds and smells of restoration work in progress. The front is cluttered with tables, armoires, lamps, ceramics and paintings bought mostly on twice-monthly trips to Paris and southern France. "This store has a lot more personality than those in the antiques district," says Ortega. Restelo Almoneda, 33 Libertad, 28004 Madrid; 34-91-531-9882.

continued on page 35



Saab vs. Parenthood

A child is born. And there is a new center of your universe. You begin to consider a new car to satisfy the needs of your family. You assume you must sacrifice the pure pleasure of driving for safety and space. But what if the car is a Saab 9-5 Wagon? It has antisliding seats designed to prevent your child from sliding under the seat belt. It has sixteen separate storage compartments for all your child's playthings. And, what's more? A turbocharged engine. Yes, your car can accommodate both your family and you.



www.saabusa.com
1 800 SAAB USA

© 1999 SAAB CARS U.S.A., INC.

CLAREMONT RUG COMPANY

ANTIQUE CARPETS FOR ART AND INVESTMENT

Persian Dorasht, 18ft. 3in. x 22ft. 7in., 150 years old — A spectacular representative of our vast collection of antique art carpets in seldom-found very large sizes.



True art is timeless

Inquiries & color catalog (\$10), call 1-800-441-1332
6087 Claremont Avenue, Oakland, CA USA 94618

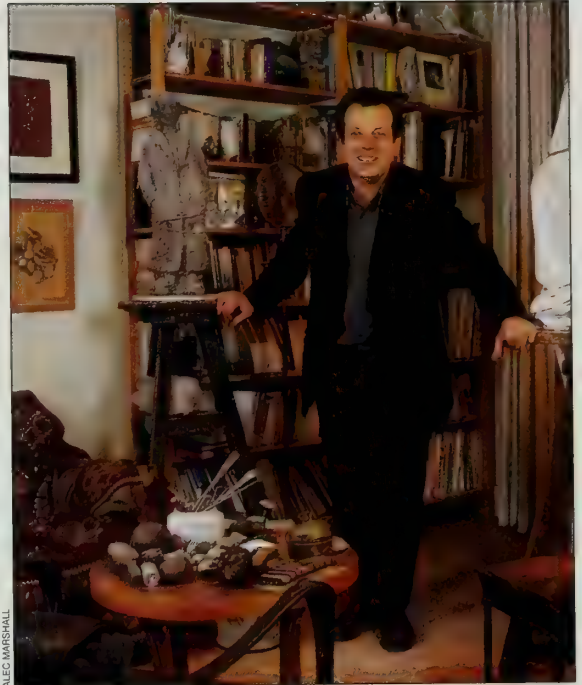
Serving a discriminating international clientele from the beautiful San Francisco area.

AD *at* LARGE

METAL ART

For most of the last two years **Philippe Anthonioz** was confined to his Paris studio (right), working on chandeliers, railings and other metalwork for a big house that **Bruce Gregga** was designing thousands of miles away in California's Napa Valley. Although Gregga, **Juan Pablo Molyneux** and **Thierry Despont** commission furniture (left) from Anthonioz, who worked with Diego Giacometti in the 1980s, they regard him as an artist. "The texture and mood of the bronze are extraordinary," says Gregga. "There's no one else like him." Philippe Anthonioz, 4 passage Saint Bernard, 75011 Paris; fax 33-1-43-38-18-02.

continued on page 37



ALEC MARSHALL



VINCENT KNAPPE

VINCENT KNAPPE

oh my aching back

THOMAS KINKADE

Painter of Light

© 1999 Thomas Kinkade, Media Arts Group, Inc.



Summer Gate

Available in three sizes

WEST

Montclair Plaza Gallery
Montclair, CA
909-399-5748

Northridge Gallery
Northridge, CA
818-775-0758

Old Town Gallery
Fort Collins, CO
970-221-1690

**Prescott Square Gallery
& Sedona Signature Gallery**
Tlaquepaque
Prescott/Sedona, AZ
877-776-8710

**Thomas Kinkade
Signature Gallery**
South Coast Plaza
Orange County, CA
888-253-5535

**Trolley Square/Park City
Galleries**
Salt Lake City/ Park City, UT
877-799-0502

Available at these

THOMAS KINKADE SIGNATURE GALLERIES

Village Gallery
Laguna Beach/Brea/Irvine, CA
949-450-8282

EAST
Camelot Gallery
Farmington, CT/Boston, MA
800-487-8988/800-956-5618

Cape Cod Signature Galleries
Chatham / Mashpee, MA
888-656-0069/888-414-7773

Fosters' Gallery, Inc.
Weymouth, MA
781-337-5595

Lynnhaven Gallery
Virginia Beach, VA
757-498-8760

Thomas Kinkade Galleries
Kenwood Towne Centre
& Hyde Park Square
Cincinnati, OH
888-294-7774



*Exclusively representing the work
of artist Thomas Kinkade*

MIDWEST

Twin Cities Galleries
Minneapolis, MN
612 KINKADE (546-5233)
877-504-1010 (toll free)

SOUTH

Alamo City Galleries
Quarry
San Antonio, TX
210-804-2392

Cool Springs Gallery
Franklin, TN
615-771-0987

Lightscape Gallery
The Woodlands Mall
The Woodlands, TX
281-367-6888

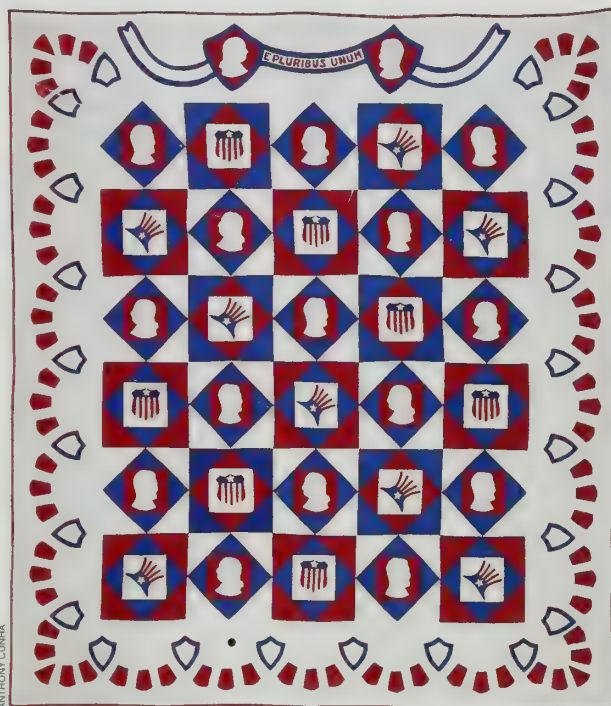
Park South Gallery
Winter Park, FL
407-599-0402

**Thomas Kinkade
at Phipps Plaza Gallery
& Gwinnett Mall**
Atlanta, GA
404-364-0608

AD *at* LARGE

BLANKETING AMERICA

Lewis Keister had, for years, operated **East Meets West** on the quiet end of Larchmont Boulevard in Los Angeles, and that's where **Karin Blake**, **Naomi Leff**'s clients and **Michael Smith** would go to find some of the best quilts and Beacon and horse blankets west of the Rockies. Now, at his new La Brea Avenue shop, Keister has drawn the interest of film stylists and other L.A. designers. "He has beautiful old quilts, wool plaid blankets and dry sinks," says **Mimi London**, who recently purchased a vintage braided rug and American flag pillows. Keister, who just opened an antiques business in his hometown of Lewisburg,



At East Meets West, a rare pictorial quilt, left, and a 1920s comforter

Pennsylvania, estimates his quilt inventory at 400 to 500. East Meets West, 160 N. La Brea Ave., Los Angeles, CA 90036, 323/931-0500; Lewis Keister Antiques, 803 S. Armory Dr., Lewisburg, PA 17837, 570/524-0709. □

INTRODUCING THE ULTIMATE IN SUPPORT

OUR SEALY POSTUREPEDIC® CROWN JEWEL™ SLEEP SYSTEM

NOW FEATURES THE REVOLUTIONARY DUAL SUPPORT SYSTEM.®

THIS TOOK YEARS OF INNOVATIVE RESEARCH RESULTING IN A

NEW DIMENSION OF SUPPORT, NOT JUST FOR THE BACK, BUT FOR

THE WHOLE BODY. THE SYSTEM IS FURTHER ENHANCED WITH THE

CONVENIENCE OF THE REDUCED-HEIGHT DESIGN OF THE MICROTAK™

FOUNDATION, OUR MOST DURABLE FOUNDATION EVER. TOGETHER,

oh my what a mattress

THEY CREATE A UNIQUE SYNERGY BETWEEN BED AND BODY.

FOR A DEALER NEAR YOU, CALL 1-800-95-SEALY



OR VISIT WWW.SEALY.COM.




Posturepedic
CROWN JEWEL™



WHAT ELSE WILL BE MINE
FOR THE NEXT THOUSAND YEARS?

WHAT ELSE WILL LAST
AS LONG AS LOVE ITSELF?

DIAMOND SOLITAIRE EAR STUDS SET IN PLATINUM. MOST EXQUISITE IN 1/4 CARAT OR MORE.
DE BEERS. THE WORLD'S DIAMOND EXPERTS SINCE 1888. WWW.ADIAMONDISFOREVER.COM

DE BEERS
A DIAMOND IS FOREVER

AUSTRALIAN OPEN

VICENTE WOLF'S BEST SOURCES IN MELBOURNE

Text by Jonathan Kandell/Photography by Robert McLeod

NEW YORK-BASED interior designer Vicente Wolf has traveled through the Himalayas, Africa and Southeast Asia in search of objects that pass his litmus test: "They must convey the essence of their native country without looking like souvenirs and still be able to blend in with modern American design." Australia hadn't

BELOW: The designer stands near a Tasmanian "Jimmy Possum" stick chair and a French walnut wyvern at Graham Cornall Antiques. "They have things from Europe and Australia."



"It was a wonderful surprise to find such interesting art and antiques in Melbourne," says Vicente Wolf. LEFT: The Flinders Street Station is a busy railway terminal.

figured in any of his itineraries; it didn't seem exotic enough. And never having visited the island continent, he equated Australian notions of décor with stuffed koalas.

But a couple of years ago Wolf was invited to Melbourne to lecture at a conference on interior design. He browsed through shops rec-

continued on page 43



IT TAKES THE SUV TO AND RIDGE. AND BUTTE. AND BLUFF. AND



INTRODUCING THE NEW NISSAN PATHFINDER.



THE STRENGTH OF TWO.

Nissan's exclusive body-in-frame construction joins body, chassis and frame into one rigid unit for rugged durability off-road as well as superior comfort and smooth, car-like ride on pavement.

THE GREAT INDOORS.

The new Pathfinder has an uncanny ability to feel like a luxuriously spacious and comfortable cabin, available with 10 NHTSA-approved items like heated leather-appointed seats; a Bose AM/FM/CD/cassette stereo with Dolby® Noise Reduction; Integrated HomeLink™ Transceiver; eight-way power driver's seat; power sliding glass door; and 16 interior trim and more.



THE NEXT PLATEAU.

ESA. AND RAZORBACK. AND SUMMIT.



It's challenge enough, most engineers would tell you, to design a sport utility vehicle for some of the roughest, toughest, most remote terrain on the planet. But Nissan's engineers went right ahead and took on the additional challenge of designing an SUV in which the most confirmed city folks, and even pampered society types, would also feel right at home.

The strikingly redesigned Pathfinder you see here is that vehicle. It's quieter, more comfortable, more luxurious than ever—whether weaving through your morning commute or conveying you to a night on the town. Thanks, in part, to an impressive array of technology to shield you against noise and vibration. At the same time, the new Pathfinder is the strongest and most rugged off-roader we've ever built—featuring our high-strength DURASTEEL[®] body panels and rigid MonoFrame[®] construction.

It's enough to make you wonder: Where do we go from here?

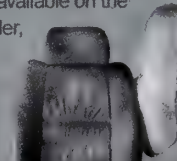
THIS IS A TEST.



Our testing, re-testing and re-retesting—from the frozen reaches of the Arctic to the searing heat of Death Valley—are critical steps in refining our technology. Which explains a suspension that is fully capable of off-road durability and on-road civility.

WE'RE ON YOUR SIDE.

Supplemental side-impact air bags aren't items you'd typically expect to find on an SUV. But then, "typical" was never one of our guiding principles. That's why side-impact air bags are available on the new Pathfinder, to help protect you in certain side collisions.*



SMOOTHING YOU DOWN THE HIGHWAY.

Noise and vibration you associate with other SUV's have no place in the Pathfinder. This year, 20 sound-deadening, vibration-neutralizing features—in addition to the liquid-filled engine mount shown here—help keep your ride smooth, quiet and comfortable.



nissan-usa.com/800-208-8572

THE NEXT PLATEAU IN INFORMATION GATHERING.

You don't have to travel very far afield for information on the new, super-tough, mega-luxurious Nissan Pathfinder. Just walk over to your phone, call our 800 number and ask for a brochure package. Or fire up your computer and order online at www.nissan-usa.com. While you're there, feel free to roam around a bit.



**CALL (800) 208-NISSAN AND WE'LL SEND YOU EVERYTHING
YOU NEED TO KNOW ABOUT THE NEW NISSAN PATHFINDER.**



DRIVEN.

www.nissan-usa.com

AUSTRALIAN OPEN

RIGHT: Wolf inspects 20th-century Australian glazed pottery at Hurnall's Antiques and Decorative Arts. Some of the reliefs depict eucalyptus trees and koalas.



continued from page 39

commended by local designers and was intrigued enough to accept a proposal to return two years later to teach a weeklong course and embark on a more comprehensive exploration of the city's shops and galleries.

This time the breadth and quality of the art and craft work took him aback. He found Aboriginal paintings

that seemed to bridge tribal spiritualism and contemporary Western aesthetics; early-twentieth-century Australian vases with soulful hues; classic furniture from the fifties to the seventies that added Australian touches to designs inspired by well-known Americans and Europeans; rare prints of local flora and fauna; and fine Asian antiques at startlingly low prices.

Melbourne, an attractive metropolis of three million people, has ample parks, an impressive inventory of Victorian buildings on either side of the wide Yarra River and a culture invigorated by Mediterranean and Asian immigrants. It often gets cited, along with its larger rival, Sydney, as "the world's most livable city."

But Melbourne is also as

spread out and confusing to navigate as Los Angeles. Wolf has come up with a strategy that allows him to visit his favorite establishments within a day or two. This means using taxis between several districts, each with its own cluster of shops that can then be reached by foot.

In recent decades the eastern inner suburbs of Armadale and Prahran (pronounced purr-RAN, if one wishes to be understood by a cab driver) have emerged as magnets for antiquarians. They are tree-shaded neighborhoods of neo-Gothic stone churches and late-nineteenth-century brick houses with rose gardens. Wolf especially likes three shops on High Street, a broad avenue serviced by an old-fashioned electric tram.

He rates Armadale's Graham Cornall Antiques as the finest establishment of its kind in the city. "He's got terrific European and Australian furniture and decorative objects—many of them strong collectibles," says Wolf. Of particular interest to him

continued on page 44



ABOVE: A 19th-century awning decorates the façade of Spencer Scott Sandilands, a shop noted for its rare prints and maps. **RIGHT:** Most of the antique prints are hand-colored.



AUSTRALIAN OPEN

"Melbourne has energy," says Wolf. **BELOW:** St. Paul's Cathedral was designed by William Butterfield in the 1880s. Gold rush money funded the building of the 1867 Town Hall, left.

RIGHT: Japanese screens and panels provide a backdrop for Kazari's Asian art. On the table are contemporary ceramics and a bronze water bowl with a kiri-leaf motif.



apart. "He was nicknamed Jimmy Possum because he supposedly lived in a huge hollowed-out log," says Graham Cornall, who has written an authoritative book on Australian furniture.

Also on High Street, only a block away in Prahran, is Hurnall's Antiques and Decorative Arts, offering the largest selection of Australian ceramics in the country. Among the

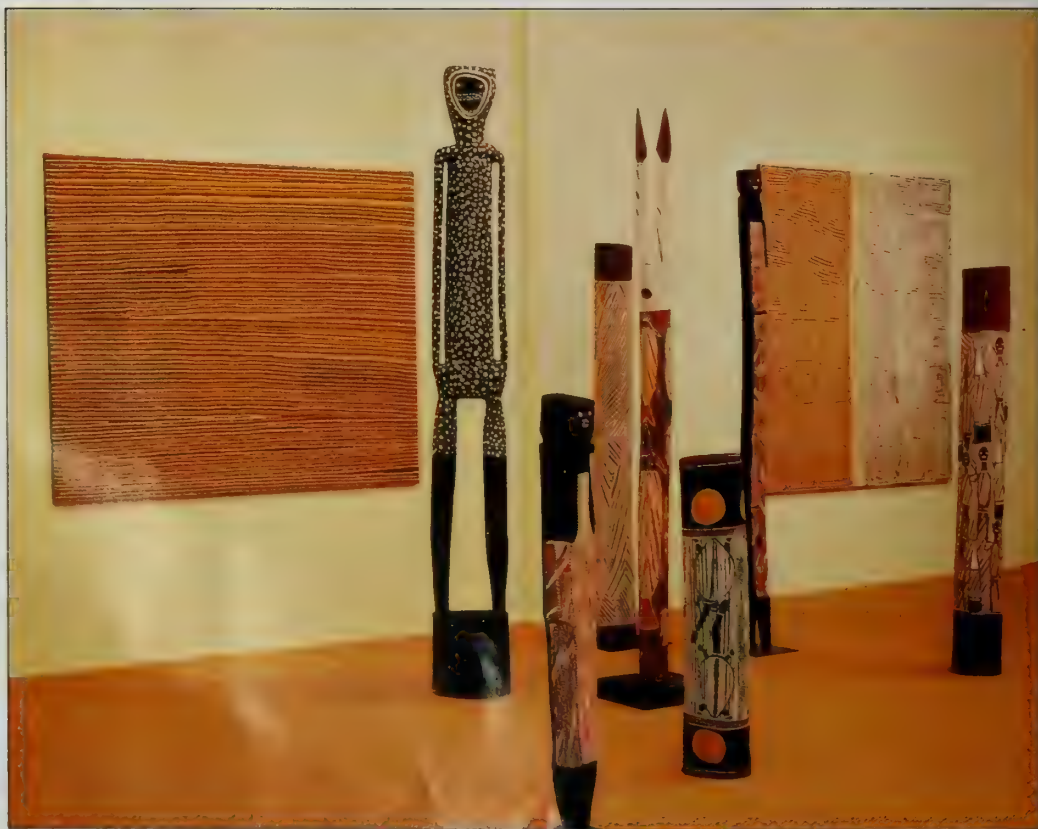
continued on page 46

BELOW: "I was absolutely captivated by them," Wolf says of the Aboriginal paintings and sculpture at Gallery Gabrielle Pizzi. The totems represent various spirits.

continued from page 43

is a thirteen-foot-long trestle table made in Australia in 1839 with a top fashioned from a single slab of red gum tree. The tabletop, three inches thick and two feet wide, has remarkable tensile strength. On it rest two five-foot-long, seventeenth-century French walnut wyverns, once used as supports for a coat of arms over the entrance archway of a Norman manor.

Next to the table and wyverns is a nineteenth-century "Jimmy Possum" stick chair, a type that has become an Australian furniture icon. Only about three hundred were crafted, by a Tasmanian carpenter who came up with an elegantly simple design to allow the sticks to settle firmly into their notches over the years rather than pulling



The good news

the new Visa Signature card has no preset spending limit*



The bad news

he's not housebroken.

Because life has enough limitations, we created the incomparable Visa® Signature card. Visa Signature has no preset spending limit and a revolving line of credit. It boasts a Concierge Service to assist in your travel and entertainment plans, airmiles for worldwide travel, and unsurpassed acceptance, making all of life's limitations not so...well, limiting. For more information, please see www.visa.com/signatureusa or call 1-888-847-2003. It's Everywhere You Want To Be.



*Individual transactions are authorized by Card Issuers based on factors such as account history, credit record and payment resources. Card Issuers preset upper limits for revolving balances and cash advances. © 1999 Visa U.S.A. Inc.

AUSTRALIAN OPEN

continued from page 44

hundreds of pieces on display, Wolf is especially drawn to vases from the thirties. "Many of them have lead glazes, which create wonderful tonalities—amazing deep blues and greens," says the designer. Marvin Hurnall, who has been collecting and selling for twenty-five years, lives above his shop and treats clients as houseguests.

A few more blocks down High Street is Spencer Scott Sandilands, a dealer in rare prints and antique maps. Wolf is partial to old prints of Australian flora and fauna. "The colorations are really extraordinary—not the subdued tones you find in American and European examples," he says. "I think someone who bought five or six of these works would have the makings of a very interesting collec-

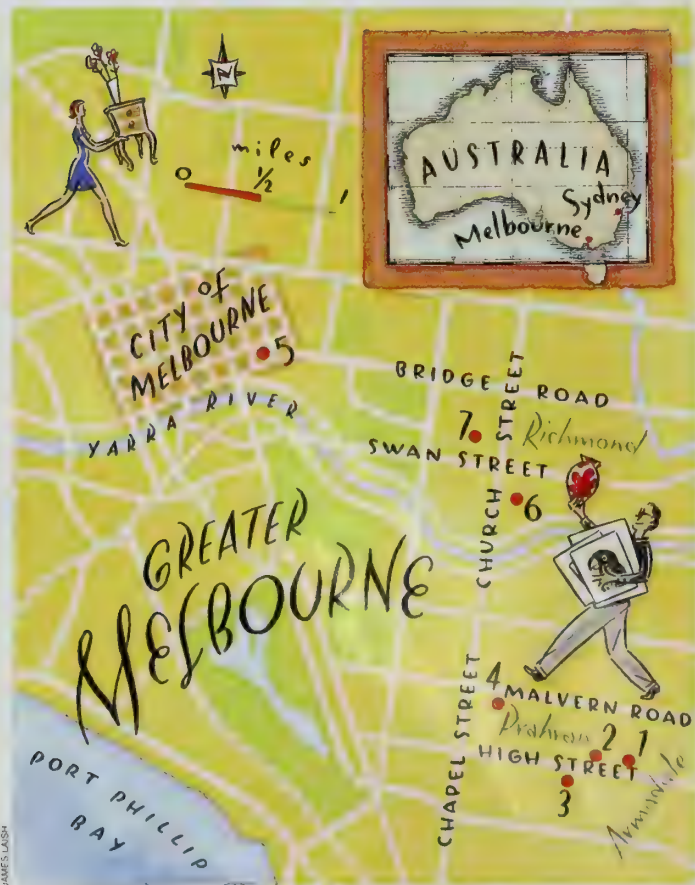


LEFT: Luke showcases 20th-century furniture, with an emphasis on pieces from the 1950s to the 1970s. The Schulim Krimper bentwood-and-glass table dates from the 1950s.

tion." Some of the best prints are by John Gould, an Englishman who in the mid-nineteenth century published two renowned series, *The Mammals of Australia* and *The Birds of Australia*.

continued on page 48

BELOW: Deborah Halpern, a well-known Melbourne artist, and Wolf discuss her ceramic tile sculptures on display at Christine Abrahams Gallery.



MELBOURNE SOURCES

- | | |
|---|---|
| 1 GRAHAM CORNALL
ANTIQUES
731-735 High Street
Armadale
61-3-9576-1151
<i>European and Australian
furniture and objects</i> | 4 KAZARI
290 Malvern Road
Prahran
61-3-9521-1107
<i>Asian antiques</i> |
| 2 HURNALL'S ANTIQUES AND
DECORATIVE ARTS
691 High Street
East Prahran
61-3-9510-3754
<i>Australian ceramics</i> | 5 GALLERY GABRIELLE PIZZI
141 Flinders Lane
Melbourne
61-3-9654-2944
<i>Aboriginal art</i> |
| 3 SPENCER SCOTT
SANDILANDS
546 High Street
Prahran
61-3-9529-8011
<i>Rare prints and antique maps</i> | 6 LUKE
4 Albert Street
Richmond
61-3-9427-9722
<i>20th-century furniture</i> |
| | 7 CHRISTINE ABRAHAMS
GALLERY
27 Gipps Street
Richmond
61-3-9428-6099
<i>Contemporary art</i> |



KREISS COLLECTION

FOR MORE INFORMATION OR TO ORDER OUR 72-PAGE COLLECTION FOLIO.

PLEASE CALL 1-800-KREISS 1 WWW.KREISS.COM

ATLANTA CHICAGO CORAL GABLES DALLAS DENVER HOUSTON LAGUNA NIGUEL LA JOLLA LAS VEGAS
LOS ANGELES NEW YORK PALM DESERT SAN FRANCISCO SAUDI ARABIA SCOTTSDALE SEATTLE

AUSTRALIAN OPEN

continued from page 46

Wolf's final stop in Prahran is Kazari, a warehouse-size purveyor of antique Asian furniture and decorative objects, located a short drive from the High Street shops. "Kazari has a humongous array of Japanese and Chinese pieces, some of which are very quirky," says Wolf. "And the prices are excellent."

One of his acquisitions is an unusual brown-lacquered stand with mother-of-pearl inlay, made in early-twentieth-century Japan for use as a vase. He also buys a mid-nineteenth-century Kyoto bronze incense burner with a dragon etched on its bottom and a leaf pattern on its sides. And he purchases a dozen early-twentieth-century white ceramic sake bottles, which are decorated with black calligraphy.

A brief drive brings Wolf to Richmond, another eastern inner suburb. This is an old working-class district, where car repair garages and electrical workshops are giving way to business offices, designer studios and furniture showrooms. In a warehouse on a small

side street he finds Luke, which specializes in furniture from the fifties to the seventies, including works by George Nelson and Charles Eames, as well as Australian designers unknown abroad. "This showroom is a must for designer fanatics," insists Wolf.

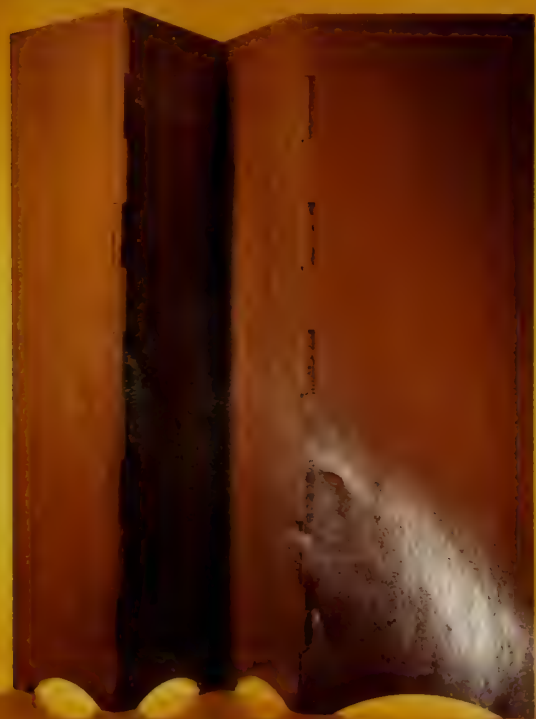
He is intrigued by a bentwood-and-glass low table made in the fifties by Schulim Krimper, an Austro-Hungarian immigrant craftsman who became a legendary furniture maker in Melbourne. Wolf likes a fifties Australian web chair, which resembles those designed in the United States during the same era by Jens Risom and Ralph Rapson. "This place also has some handsome colonial furniture," says Wolf.

Richmond's art gallery district is a leisurely five-minute walk away, past an incongruous mix of minimalist espresso bars and traditional ale houses, sensible shoe stores and indie fashion boutiques. On the far horizon, the postmodern skyscrapers of downtown

Melbourne shimmer in the sunlight.

Wolf has an appointment at Christine Abrahams Gallery, a green-brick former clothing factory with a monumental space that would excite a New York dealer. On display are works by Deborah Halpern, the city's most acclaimed contemporary artist. She began as a ceramist of cups, vases and bowls. She eventually hit upon the idea of ceramic sculptures that fixed hand-painted tiles on steel mesh frames covered with ferro-cement. In the late eighties she was commissioned to create a forty-foot-high catlike sculpture in front of the National Gallery of Victoria, Melbourne's leading art museum. In 1992 another of her giant ceramic sculptures—a woman's face, titled *Ophelia*—was installed on a bank of the Yarra River and became the city's official image.

Halpern's sculptures at Christine Abrahams are smaller, employing hand-painted mosaic tiles on figures made of steel mesh, plastic foam and fiberglass.



Life



Lifestyle

AUSTRALIAN OPEN

Among the works are a stool with an eye on its seat, a pole sculpture showing only a woman's face and breasts, and several cylinders topped by a cat's face. "I find the pieces naive, primitive, but still very modern," says Wolf.

To round off his Melbourne visit, he heads for the downtown district, a good thirty-minute drive from Prahran and Richmond, even in light traffic. Splendid Victorian structures, such as the Renaissance Revival Old Treasury Building and the Neoclassical State Library, financed by the mid-nineteenth-century gold rush, are dwarfed by office towers built from late-twentieth-century stock market fortunes. At the Queen Victoria Market, shoppers from all over the city converge to buy the freshest fruits, vegetables and flowers and then wander through the stalls of second-hand clothes and bric-a-brac. With the working day coming to a close, the Flinders Street Station, the clock-towered Edwardian hub of suburban train lines,

is beginning to swell with commuters.

On Flinders Lane, a block from the station, Wolf climbs a flight of stairs to Gallery Gabrielle Pizzi, the leading dealer in Aboriginal art. The artists from central and northern Australia confine their subject matter to tribal mythology, but they use abstract painting techniques that at their best can demonstrate great spontaneity and self-assurance. "Some collectors make the mistake of trying to separate the cultural content from the painting technique," says Pizzi. "They prefer to concentrate on the abstract quality of the art rather than the mythology behind it." This isn't the case with Wolf. "What appeals to me most about the canvases is the sense of seeing the world through Aboriginal eyes," he explains. "I love the spiritual history that goes into these pieces."

Among Wolf's favorite works at the gallery is an eight-foot-tall funerary sculpture topped by serrated horns. It is a hollowed-out log called a Lorrkon, in

which the deceased's bones are supposed to be placed. Two holes are also bored in the sides to allow the spirit to peer out during the funeral ceremony. Never used in an actual burial, this sculpture was created in the sixties for exhibition purposes. In the end, Wolf buys a Cibachrome photograph of an Aborigine's face, enlarged and superimposed on a picture of a rock face. It is part of a 1995 series by Leah King-Smith, an artist of Scottish and Aboriginal parentage.

In distance and time, Vicente Wolf's odyssey through Melbourne's galleries, furniture stores and decorative-arts shops has been exhausting. "I was helped enormously by advice from local designers," says Wolf, who readily acknowledges he is now far more open-minded about Australia. "And I discovered that an important part of the experience of being in the shops is talking to the owners. They're very laid-back and not just interested in selling you something. They really want to impart their knowledge." □



18K GOLD HAMPTON MILLES

BAUME & MERCIER
GENEVE - 1830

Johnson & Co.
JEWELERS

111 Stanford Shopping Center • Palo Alto

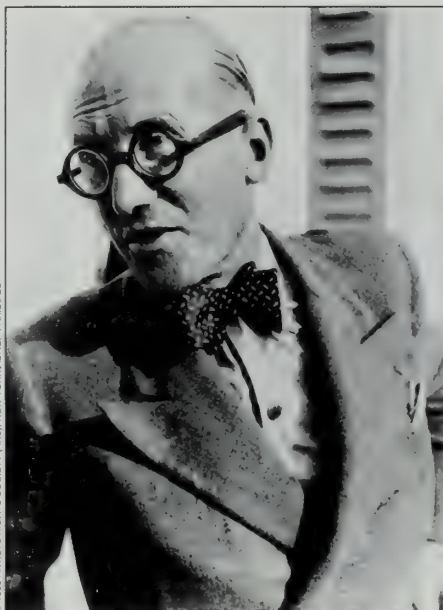
650 • 321 • 11761

LE CORBUSIER IN PARIS

RESTORING THE LEGENDARY MODERNIST'S PRIVATE PENTHOUSE

Text by Michael Webb
Photography by Marina Faust

LE CORBUSIER, THE SWISS-BORN ARCHITECT who spent most of his life in Paris, dreamed of creating "radiant cities" in which the key elements would be "sky, trees, steel, and concrete, in that order." To demonstrate his ideas, he accepted a commission from two developers to design an apartment tower on the southwest boundary of the capital, reserving the penthouse for himself and his new wife, Yvonne Gallis, a fashion model from Monaco. Working within a tight zoning code, he created an eight-story building with crisp, symmetrical façades of steel-framed ribbon windows and glass blocks, which flood interiors with natural light and command views over the city and the Bois de Boulogne. The Fondation Le Corbusier has recently completed an impeccable restoration of the penthouse,



© 1999 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/AD&P, PARIS/FLC

allowing visitors to experience it as it was when its owners moved in.

It was conceived in 1931—a year in which the architect felt he had earned his place in the sun. He had rebuilt central Paris (on paper), created a series of purist white villas and won the international competition to create a headquarters building for the League of Nations in Geneva (though his entry was later disqualified because he had used the wrong kind of ink). He was building the Swiss Pavilion and a Salvation Army refuge in Paris, had important projects on the boards for Moscow and looked forward "to the marvelous epoch of evolving a new machine civilization." But the Depression and World War II would dash those expectations, and his

continued on page 52



In 1931 Le Corbusier designed an apartment building in Paris with a penthouse for himself and his wife, Yvonne Gallis. Their restored residence is now open to the public.

ABOVE: The modular, glass-and-steel structure. ABOVE RIGHT: The architect in 1942. RIGHT: Beyond the pivoting door in the entrance hall is the main living area.



His great grandfather was a Honda Civic.

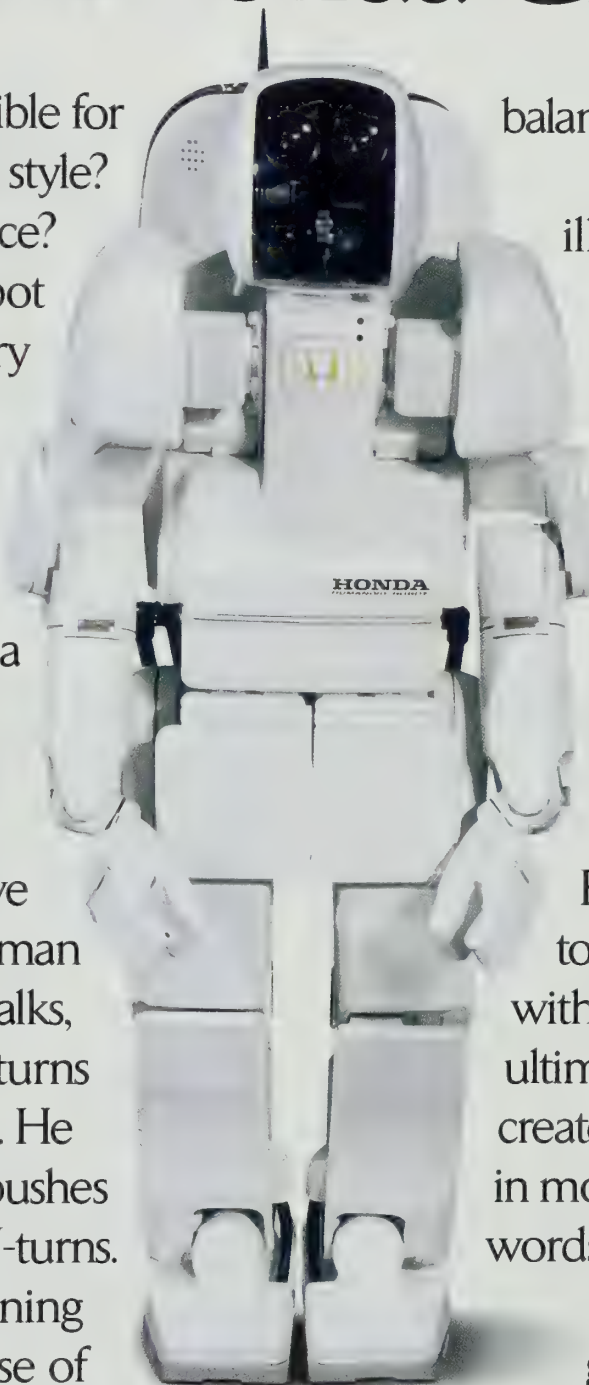
Can it be possible for a robot to inherit style? Power? Intelligence? Assuming the robot is the revolutionary new Honda P3, the reply is "yes." After all, Mr. P3 comes from a long line of Honda products which share those traits.

With a design based on extensive knowledge of human movement, P3 walks, climbs stairs and turns corners with ease. He carries loads. He pushes carts. He makes U-turns. All while maintaining a remarkable sense of

balance and strength.

P3 is merely one illustration of the many innovative ideas now taking shape at Honda. We're also hard at work on new technology for jet engines. Solar cars. Community-shared vehicles.

Ideas that, like P3, are designed to work in harmony with humans. And, ultimately, will help us create new dimensions in mobility. So, in other words, it seems P3 is just like his great grandpa, after all.



HONDA
Thinking.

LE CORBUSIER IN PARIS

continued from page 50

apartment would be one of the last significant buildings he would complete until the mid-1940s.

Despite his international fame, Le Corbusier remained an outsider in the intensely conservative city, right up to his death in 1965, when he was given a state funeral and eulogized by André Malraux in a courtyard of the Louvre. Throughout his lifetime, all of his projects involved struggles, and much of his best work was never realized. He railed against academicians and philistines, while likening progressive architects to "the flying corps trying to establish new records or to discover unknown regions." It was poetically apt that the apartments should front the rue Nungesser-et-Coli (named for two French aviation pioneers) and look back onto Boulogne-Billancourt, the suburb that became a bastion of modernism in the years between the wars. A football stadium now occupies the sports field across the street, but otherwise the setting has

changed little in the past seven decades.

Le Corbusier and what he called his "small army" of dedicated assistants labored long and hard on the project, generating over six hundred plans and sketches (some of which are reproduced in a volume of the *Complete Works*). The bands of glass block on the façades were

inspired by the celebrated House of Glass of Pierre Chareau and Bernard Bijvoët, which was nearing completion as these apartments were being designed; the owner's wife even spotted Le Corbusier sketching in her courtyard. Everything else evolved from the

continued on page 54



LEFT: A period photograph—one of several on display—of the light-filled living space features a painting by Le Corbusier and a Lipchitz sculpture.

BELOW: A stained-glass window draws visitors into the re-created room. The wood table and the *grand confort* armchair, foreground, are original.



The egg is considered one of nature's
most perfect designs.

BAKING AND EGGS.

Permit us to introduce one of ours:

The new curved glass wall oven by Jenn-Air.

With auto convection.

It's the shape of things to come.

The sign of a great cook®

1-800-Jenn-Air

www.jennair.com

 JENN-AIR



LE CORBUSIER IN PARIS

continued from page 52

architect's earlier taut-skinned villas or anticipated the rough surfaces and sculptural forms that would characterize his later work. Innovative features included well-lit apartments for the service staff at street level and a lower level that leads into the rear garden, and, on the upper floors, apartments for purchase or rent that had no room divisions except for the kitchen and baths.

Prospective occupants were baffled by the invitation to custom-design their living spaces, and the architect was persuaded to add partitions. But—though the developers would soon go into bankruptcy and lose the building to the bank—the apartments are still eminently desirable and have been well maintained. In 1955 Le Corbusier installed framed lithographs of his *Poem to the Right Angle* in the entrance lobby, turn-

ing the space into an art gallery that is softly lit from the translucent glass openings of a light well.

Charlotte Perriand, who played a key role in the design of Le Corbusier's classic 1920s furniture, signed many of the plans for his penthouse, which was to be built atop the other apartments at the architect's expense. Work began late and was further delayed by financial difficul-

continued on page 56



ABOVE: The architect, who would paint in his studio every morning, lived in the apartment until his death in 1965, at the age of 77. His wife died in 1957.

RIGHT: The guest bedroom is on the duplex apartment's upper level. FAR RIGHT: Le Corbusier finished the room's ceiling and walls with plywood.



*Never,
never,
never stop dreaming.*



WE MAKE THE WORLD'S BEST MATTRESS™

LE CORBUSIER IN PARIS

continued from page 54

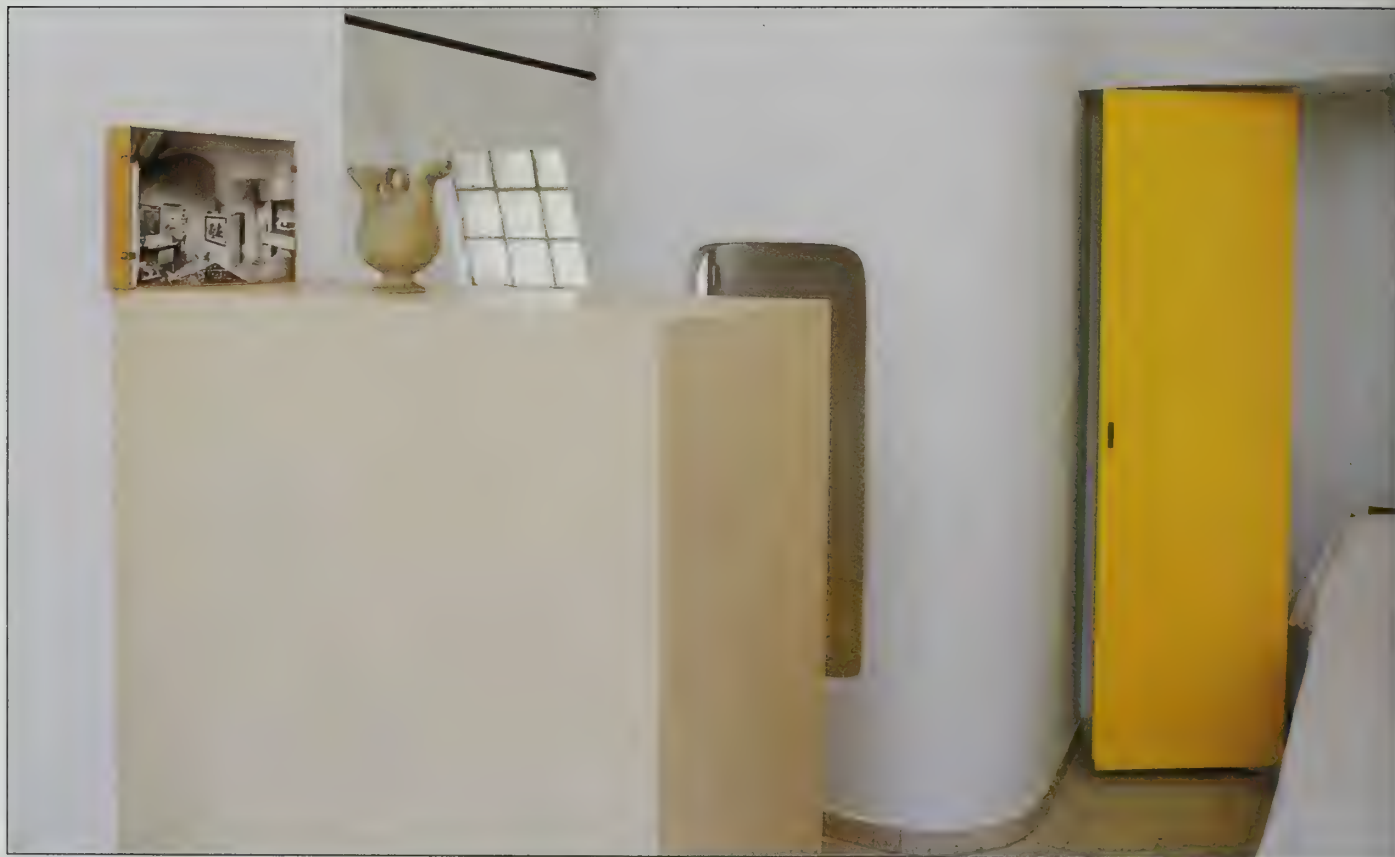
ties, and the project was not finished until April 1934, when the architect wrote about a "rough week" of moving his papers and paintings from the apartment he had occupied for seventeen years on the rue Jacob. It must have been a big job: A photo taken by Brassai shortly before the move shows a decidedly un-

modern clutter of documents, ornaments and canvases. The spacious new apartment allowed Le Corbusier to pare living spaces to their essentials and to be as messy as he liked in the studio that became his private domain, shut off from the open-plan areas by a pivoting door.

Shallow vaults, which would be a key feature of later buildings, are inserted

into the lofty volumes, making them feel ever higher. Roughly mortared stones and brick add a rustic quality to the studio, where Le Corbusier tried to spend every morning painting before leaving for his drafting office on the rue de Sèvres. (He was a dedicated painter and had designed studios for friends,

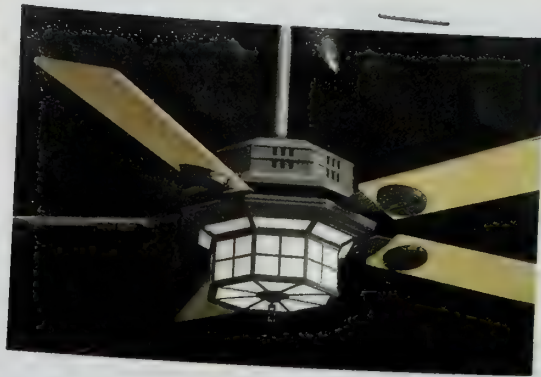
continued on page 58



ABOVE: Hanging in the vaulted master bedroom, which incorporates a bath, was a work by Léger, a wedding present from the artist.

TOP: The room's yellow panel conceals a mirror. **RIGHT:** With the rooftop terrace, he established a connection between the penthouse and nature.





**Stuart Westland
213 Palisades Drive
Santa Barbara, CA 90432**

RE: WESTLAND DIVORCE SETTLEMENT

Stuart:

The following settlement with your ex-wife, Helen, has been reached:

You get: the Palm Springs golf villa; the '89 Bentley; the '57 Mercedes Gull Wing; proceeds from the sale of the Scottsdale, Arizona residence; 2 Monet paintings; the 80-foot yacht; 3 Afghan Hounds; and the Louis XVI Bowl.

She gets: the Casablanca® Cathay™ ceiling fan from the Scottsdale, Arizona dining room.

Our deepest sympathies,

Albert Drueding, ESQ

GELFMAN, DRUEDING, AND O'SHEA / ATTORNEYS-AT-LAW

Learn more about all 256 styles of the world's finest ceiling fan, call 888-227-2178 for your nearest Casablanca dealer or to receive a brochure. Or visit us at www.casablancafanco.com.





Hekman's Home Office Collection.

Now At Substantial Savings For A Limited Time.



Choose from an extensive collection of fine Home Office furnishings. Each piece is fitted to support your computer and hardware needs for your home office.

For the name of a participating dealer call 800/253-5345.

When you're serious about home office, think of Hekman.

HEKMAN

A LUMMA MILLER COMPANY

Patent Pending

Showrooms to the trade in Dallas and High Point. Hekman Furniture 1400 Buchanan SW, Grand Rapids, MI 49507

HISTORIC ARCHITECTURE

LE CORBUSIER IN PARIS

continued from page 56

and he later branched into sculpture.) A Lipchitz sculpture and a Léger canvas were displayed alongside the owner's bold abstracts. The living area flows out of the entrance hall, and the eye is drawn through the dining area by a panel of brightly colored glass set into the west-facing window wall. The kitchen is a functional galley, and the master bedroom is spartan, with its high-legged bed and exposed bath facilities.

A concrete spiral staircase—a cruder version of the one that the architect installed in Charles de Beistegui's legendary penthouse on the Champs-Élysées—leads up to the guest bedroom and the roof terrace, where, during Le Corbusier's wartime absence, the garden ran wild. In 1948 he wrote: "The rosebushes have become large eglantines; the wind, the bees have brought seed; a laburnum has grown; a sycamore; lavender bushes have spread out. The sod has become coarse grass. The wind and sun control the composition, half-man, half-nature." During the years he lived there, the architect's native sense of precision yielded to a love of the Mediterranean vernacular, and both themes are present in the apartment and its terrace.

Since then the garden has been tamed, and the interior is now pristine. The planes of red, blue, yellow and black that punctuate the white stucco walls and ceilings have been repainted. Vintage pieces that the architect designed or acquired, including a cowhide rug and Thonet bentwood chairs, evoke the original furnishings, which can be glimpsed alongside now dispersed artworks in period photographs that are displayed throughout the apartment. The spirit of Le Corbusier still haunts these rooms, and they reflect, in miniature, his attempts to create a brave new world of logic and light. □

The apartment is open Wednesday morning by appointment. The foundation is located in Le Corbusier's La Roche-Jeanneret houses and is open Monday through Friday, except in August and between Christmas and New Year's. Fondation Le Corbusier; 8 square du Docteur-Blanche, 75016 Paris; telephone 33-1-42-88-41-53.

You will spend
seven years of your life
in the bathroom. You
will need a good book.



FREE. For a 32-page guidebook overflowing with terrific bathroom products, ideas and inspiration, send this coupon to: American Standard, P.O. Box 90315, Richmond, VA 23230-9031. Or call 1-800-524-9797, ext. 513. *American Standard*

Name

Address State

Zip

How soon do you anticipate beginning your project?

_____ Within 3 months _____ Within 6 months _____ More than 6 months

Hessam ABRISHAMI

Available exclusively through the following
Fine Art Galleries:

ARIZONA

Gaun Fine Art
Scottsdale 602.874.5810

CALIFORNIA

Tracey Renee Gallery
Escondido 760.432.0017

Coastal Gallery
Half Moon Bay 650.726.3859

Pierside Gallery
Huntington Beach 800.959.7979 714.969.7979

Coast Gallery
Laguna Beach 949.376.4185

James Bond Gallery
Los Gatos 408.395.1415 800.887.1007

A Gallery Fine Art
Palm Desert 760.346.8885 800.545.1086

Artique, The Picture Place
Pleasanton 925.847.8799

Derrick Smith Fine Art
West Hollywood 800.280.4998 310.360.9135

COLORADO

Art Expressions Fine Art Gallery
Aspen 888.400.4840

The 21st Century Gallery
Denver 800.627.6156 303.320.0926

Artesia Fine Art Gallery
Vail 888.321.3800 970.476.9800

CONNECTICUT

Petrini Gallery
Avon 860.677.2747

FLORIDA

Galene Brion Fine Art
Delray Beach 800.683.4300 561.266.9990

Stellers Gallery
Jacksonville 800.642.5716

Shaw Gallery
Naples 888.406.1369

GEORGIA

Regency Fine Art
Atlanta 800.669.6290

IOWA

ARA Gallery
Cedar Rapids 800.915.ARTS 319.366.2520

Kavanaugh Art Gallery
West Des Moines 888.515.8682 515.279.8682

KANSAS

Leawood Fine Art
Leawood 913.338.49990

LOUISIANA

Teri Galleries Ltd.
Metairie 800.533.8374 504.887.8588

MARYLAND

Discovery Galleries
N. Bethesda 301.365.8181

MASSACHUSETTS

Newbury Fine Art
Boston 617.536.0210

MICHIGAN

Danielle Peleg Gallery
W. Bloomfield 248.626.5810

Saper Galleries
E. Lansing 517.351.0815

MINNESOTA

Art Resources Gallery
Edina 612.922.1770

MISSOURI

Barucci Gallery
Clayton 314.727.2020

NEW JERSEY

Ocean Galleries
Avalon 609.967.4462

NEW YORK

Soundview Art Gallery
Pt. Jefferson, L.I. 516.473.9544

Hudson River Art Gallery
Piermont 914.398.1242

OHIO

Art Impressions
Columbus 614.421.0838

PENNSYLVANIA

Carol Schwartz Gallery
Philadelphia 215.247.6602

Schafer Fine Art Gallery
Pittsburgh 412.344.0233

RHODE ISLAND

Complements Art Gallery
Warwick 800.841.4067

SOUTH CAROLINA

Bennetts' Art Gallery
Greenville 864.288.6430

Smith Galleries
Hilton Head Island 800.272.3870

TEXAS

J. Lowak Fine Art
Austin 512.345.2067

WASHINGTON

Emerald City Fine Art
Seattle 206.623.1550

CANADA

TORONTO, ONTARIO
Printziples Fine Art
416.920.1957



Image Size 48" x 19"

"Night's Impression" is a Limited Edition Serigraph,
Edition Size of 100 on Canvas and 195 on Paper,
hand-signed by the artist and numbered.



Collectors Editions
PUBLISHERS OF ORIGINAL & GRAPHIC ART



PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP

OBSTACLES



ESCALADE

IT'S GOOD TO BE THE CADILLAC



Where others pause, you advance. When they hesitate, you act. Their mountains? Your speed bumps. In Cadillac Escalade, the only luxury SUV with the executive assistance of OnStar, standard. With one touch, you summon an advisor who can

update the status of any domestic airline flight, direct you around traffic to the airport, help you find a place to park and even help a ride waiting at your destination. It's the power you need to turn any circumstance down to size. And make your obstacles obsolete.

OBSOLETE



©1999 GM Corp. All rights reserved. CADILLAC®, ONSTAR®, ESCALADE™, ONSTAR EMBLEM™

CARMEL'S CYPRESS INN

A HISTORIC CALIFORNIA HOTEL OWNED BY DORIS DAY

Text by Irene Borger
Photography by Mark Darley

DORIS DAY FELL IN LOVE WITH Carmel, California, in 1956, when she filmed *Julie* there with costar Louis Jourdan. She moved to the region in 1981 and was joined by her son, music publisher and record producer Terry Melcher, a few years later. It was Melcher who first spotted the 1929 Spanish Colonial Revival inn at



LEFT: The Cypress Inn, co-owned by Doris Day (below left), her son, Terry Melcher, and Dennis LeVett, is in a recently restored 1929 Spanish Colonial Revival building in Carmel, California.



PETER BOBISARI

the center of town and brought his mother to see it. "I travel for business all the time, and in most hotels, you could be anywhere. I like to know where I am," he says. Melcher and Day teamed up with the inn's owner, real estate developer Dennis LeVett, and they vowed to turn the Cypress Inn into "the prettiest little hotel in town."

The village of Carmel-by-the-Sea sits on the southernmost point of the Monterey Peninsula, near the heady 17 Mile Drive, which winds along the coast through Pebble Beach. Carmel is thirty dramatically twisting miles north of rugged Big Sur and near the cypress-groved terrain of Point Lobos State Reserve. It was national news when actor Clint Eastwood was elected mayor there in 1986, but the town has attract-

continued on page 64



BELOW: In the sitting area, interior designer Jorie Clark combined Moorish-inspired chairs and handwoven fabrics with posters from Day's movies.

Nature trusts her finest fabrics to Miele.



Miele's new washing machines represent the ultimate fabric care systems—with gentle confidence they clean and care for Nature's finest fabrics, from your toughest pair of jeans to your favorite cashmere sweater.

With a century-long passion for fresh, clean clothing, Miele engineers will redefine your expectations of washing machines. In Miele front loading washers, laundry is gently lifted to the top of the drum and swished back down through sudsy water. This unique washing action provides unparalleled cleaning performance—and all without liquid bleach!

Miele's extraordinary Handwash Program not only does away with a burdensome chore, but it actually washes

delicate wools more gently than you can by hand. Miele's sophisticated Novotronic Controls and Hydromatic System provide safe wash programs for the widest variety of fabrics. And now 20% greater capacity allows you to clean even larger loads.

If Nature trusts Miele, so can you. To learn more, or for the dealer nearest you, call 800-579-1167. www.mieleusa.com.

Miele®

Anything else is a compromise.

MIELE: A TRADITION OF EXCELLENCE

100 YEARS IN THE MAKING

In a small village in Germany in 1899, Carl Miele and Reinhard Zinkann founded a remarkable company based on a simple yet profound philosophy: Immer Besser, or "Forever Better." Miele now a global company offering a diverse range of products to over 100 countries, stands firmly on this foundation of tradition and progress. "Forever Better" expresses not only the goal of continuous improvement, but also a fervent desire to keep one step ahead. This unquestioning objective of offering its customers the highest standard of quality has been the guiding principle of Miele throughout its first century. Today, third generation descendants of the founders consider Immer Besser to be the bedrock of the Miele philosophy.

Distinguished by an astonishing record of product innovations,

Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?" This quest to

...Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?"

increase the performance of Miele appliances has resulted in many product innovations employing state of the art and, often, first of its kind technology. Yet, it is real life solutions that differentiate Miele.

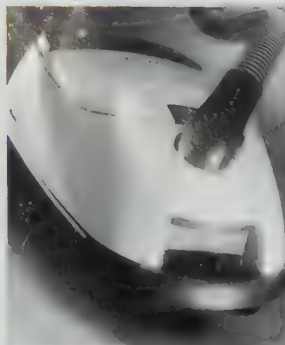
In a company manual, this distinction is addressed with charac-

teristic Miele forthrightness:

"In the long run, success is only possible if you accept personal responsibility for the quality of your products. Foresight and long term planning should not be overruled by faddish, superficial trends."

At Miele, a broad vision of the word "service" begins with the belief that it takes absolute reliability to win a customer's confidence and loyalty – a company's most valuable assets. From research scientists, designers, and engineers to the men and women who sign their name to every machine before it is allowed the Miele nameplate, all are encouraged to cherish and respect their contribution to Miele's service offerings. Miele's highly trained team of service technicians and customer support specialists are the final links in the vast "Miele family" network upholding this service tradition on a daily basis.

Indeed, consumer confidence, based on Miele's advanced products and expert service, has quietly evolved into worldwide renown for excellence in technology, design, and durability. This reputation for unsurpassed quality has been earned through over one hundred years of devotion to Immer Besser, the Miele credo that will guide the company into the next generation, and the next century.



A century of Miele innovation

1899

Carl Miele and Reinhard Zinkann found the company, originally producing vacuum cleaners.

1901

First tub washing machine is introduced – an idea inspired by a boiler drum.

1927

Production of vacuum cleaners begins.

1929

Europe's first electric clothesline.

1956

The first fully automatic washing machine.

1960

The first fully automatic dishwasher.

1966

Europe's first electronically-controlled tumble dryer.

1978

The world's first air-dryers and laundry systems controlled by microcomputers.

1987

The world's first oven designed to automatically adjust oven temperature.

1994

The first vacuum cleaner with Advanced Emission Guard™ and HEPA filter combination.

1999

Miele opens new United States headquarters in Princeton, N.J.

To speak with the authorized Miele dealer nearest you, call 800-579-1167.



"Your Beauty Lies Within You"

Acrylic on Canvas 48" x 48" also as a Limited Edition on Canvas

THE VIRTUAL GALLERY

cordially invites you to the

North American Premier Exhibition and Sale

of Original Paintings • Monotypes • Etchings

of

Simon Bull

Widely recognized as today's leading Contemporary Artist in the United Kingdom

LIVE ON THE INTERNET

Meet the Artist

Friday July 15 and Saturday July 16, 1999

both days from six to nine o'clock in the evening

105 North Santa Cruz Avenue • Los Gatos • California 95030

and

LIVE on the Internet at www.virtualart.com

RSVP 408 300 2456 888 072 7788 or via Fax 408 300 3455

CARMEL'S CYPRESS INN



continued from page 64

true restoration instead of simply remodeling. "When I first saw the inn," says Clark, "the interior had compromised the architectural integrity. I wanted to use subtleties that were authentic—for example, original colors, like the deep green on the doors, a shade you see on a lot of the early adobe buildings, or the iron drapery hangers and finials, which were taken from the original iron pieces on the ceiling woodwork."

Designed by the Oakland architectural team of Blaine and Olson with a central courtyard, a spacious restaurant (the early waiters dressed in folkloric Spanish costumes), twenty-eight "perfectly appointed" sleeping chambers and a Moorish tower, La Ribera Hotel, as it was first called, opened three

continued on page 68



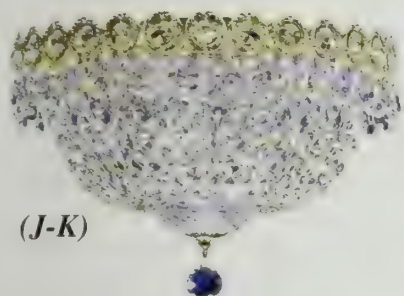
ABOVE: In a guest room, a wrought iron bed and a woven leather chair and pillows "all contribute to the Spanish/Moorish theme," says Clark.

LEFT: A private balcony looks toward the Pacific. Tiles with designs by California architect Julia Morgan decorate the fireplace.

james r. moder®
BEVERLY HILLS • NEW YORK • PARIS • LONDON • TOKYO • VANCOUVER

CRYSTAL CHANDELIER INC.

One facet to consider in addition to DESIGN, QUALITY and SERVICE is VALUE. This is an excellent opportunity to SAVE up to 58% off retail on designer Name Brand *james r. moder®* Crystal Chandeliers trimmed with Imported Crystal, including Crystal manufactured by SWAROVSKI in Austria.



(A-E)
ENTRANCE OR
DINING ROOM
CHANDELIERS

CHOOSE
FROM 5 SIZES

- A) ENTRANCE CHANDELIER. 28"W.x53"H.
31 Lites. Order #93107-22 SALE PRICE \$2,499.-
- B) LARGER VERSION*. 36"W.x72"H. 44 Lites.
Order #93116-22 SALE PRICE \$3,999.-
- C) MATCHING SMALL EMPIRE*. 20-1/2"W.x29"H.
12 Lites. Order #93105-22 SALE PRICE \$1,399.-
- D) MATCHING LARGER EMPIRE*. 24"W.x31"H.
21 Lites. Order #93106-22. SALE PRICE \$1,599.-
- E) MATCHING LARGE EMPIRE*. 28"W.x34"H.
30 Lites. Order #93118-22. SALE PRICE \$2,199.-
- F) TOTAL ELEGANCE. 30"W.x32"H. 28 Lites.
Order #93101-22 SALE PRICE \$1,899.-
- G) MATCHING SMALLER VERSION*. 24"W.x25"H.
16 Lites. Order #93111-22 SALE PRICE \$1,299.-
- H) CANDELABRA CHANDELIER. 24"W.x23"H.
8 Lites. Order #93108-22 SALE PRICE \$649.-
- I) LARGER VERSION (2 Tier*). 28"W.x26"H.
12 Lites. Order #93112-22 SALE PRICE \$999.-
- J) MATCHING HALL BASKET. 12"W.x9"H. 3 Lites.
Order #93103-22 SALE PRICE \$199.-
- K) LARGER VERSION*. 20-1/2"W.x11"H. 8 Lites.
Order #93109-22 SALE PRICE \$799.-
- L) MATCHING WALL SCONCE*. 10-1/2"W.x15"H.
3 Lites. Order #93104-22 SALE PRICE \$289.-

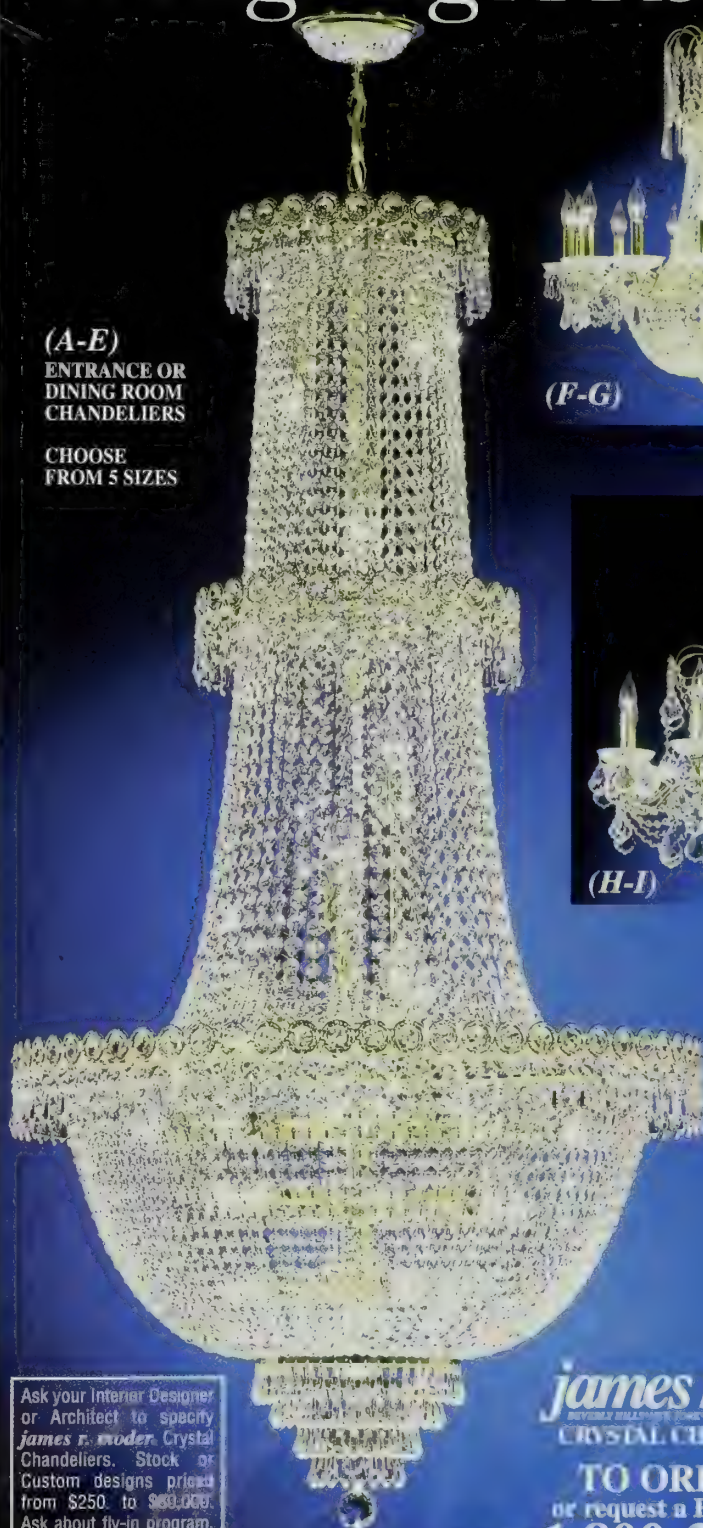
SEE ORDERING INFORMATION OR
CALL FOR A FREE CATALOG.

ALL ITEMS ARE ROYAL GOLD FINISH.

*SIMILAR, NOT SHOWN. PRICES IN CANADA ADD 25%.

© COPYRIGHT 1999 WORLDWIDE RIGHTS RESERVED
BY JAMES R. MODER® WHICH IS A LICENSED TRADEMARK
BY JAMES R. MODER CRYSTAL CHANDELIER INC.

1000 Facets to Consider When Designing A Room.



Ask your Interior Designer
or Architect to specify
james r. moder Crystal
Chandeliers. Stock or
Custom designs priced
from \$250. to \$99,000.
Ask about fly-in program.

james r. moder®
BEVERLY HILLS • NEW YORK • PARIS • LONDON • TOKYO • VANCOUVER
CRYSTAL CHANDELIER INC.

TO ORDER, VIEW
or request a FREE CATALOG

CALL: **1-800-355-8754**
In the U.S. or CANADA

This connects you directly to your nearest participating *james r. moder* Crystal Gallery
Lighting Showroom, or fax 1-214-742-4088 for the address of your closest Showroom.

CARMEL'S CYPRESS INN



The Moorish Tower Suite is "a crow's nest high above the roof." Windows with original tile insets frame views of Carmel Bay and Point Lobos.

continued from page 66

months before the great stock market crash. By the time LeVett acquired the property, the hotel had changed hands several times and featured thirty-three guest rooms.

Highlighting the architecture was Clark's mission. She sandblasted the white paint from the open-raftered redwood ceiling, reinforcing the Mission design and bringing the hand-tooled iron fittings into prominence. Clark pulled up carpeting and linoleum in the lobby to reveal the original tiles and installed a heavy glass-front door beneath the churrigueresque portal to create a graceful corridor. When workers began demolishing existing baths, they uncovered exuberantly painted geometric and animal tiles four layers down. The griffins, goats and dogs are of the sort one might see in medieval tapestries.

In the guest rooms, Clark emphasized the architecture's rusticity. "Hollace took the twisted bronze window

pulls and had them recast. All of the window hardware is now the original shape." Even the simplest rooms have carved chests, woven leather chairs and work by local artists.

While all three partners have an affinity for members of the animal kingdom, Doris Day's passion has been a longtime crusade. Her Doris Day Animal League is involved in legislation on the state and federal level, and her other nonprofit corporation, the Doris Day Animal Foundation, is establishing a mobile veterinary clinic in the area. It's not surprising, then, that the Cypress Inn is, says Clark, "pet friendly."

A long Moorish banquette in the entrance is scattered with camel bag pillows and upholstered with a dog-proof Afghani carpet. "Dogs definitely remove a certain level of formality," Melcher points out. It's not unusual to see a pair of Russian wolfhounds, a rabbit or a boxer named Elvis. Kim Novak brought a llama once. Someone else ar-



**This is what happens when
you let luxury run wild.**

Lincoln Navigator takes luxury deep into the great outdoors. With room for seven in three rows of leather-trimmed seats. Plus rich wood accents. To learn

AD TRAVELS

CARMEL'S CYPRESS INN

rived with an exotic snake. One guest was so impressed by all the animals that she drove back home to get her cat. "A gentleman came a couple of months ago with a very well behaved monkey, but the desk turned him away. If I had been there, I would have gladly welcomed them," Thompson says.

Day, who appeared as tomboys and wives, Calamity Jane and ingenues, and even—in the classic *Pillow Talk*, alongside Rock Hudson—as an interior decorator whose wardrobe tended toward evening gowns, now consults on the overall direction, the colors—and the proper style of dog and cat beds. "Nothing makes her happier," Terry Melcher says, "than getting letters from people who say they loved staying at the Cypress Inn." □

Cypress Inn
Lincoln and Seventh
Carmel-by-the-Sea, California 93921
831/624-3871



The entrance to the south courtyard, where guests can dine, was planted by gardener Kathy Kimbro with coastal shrubs and flowers.



he world's most powerful luxury SUV,* call 800 688-8898, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.



Lincoln Navigator. What a luxury



should be.

BUYER BEWARE

NEW WAYS TO ENSURE SAFER ONLINE TRANSACTIONS

By Nicholas von Hoffman

EVER SO RARELY YOU WILL SEE SOMEBODY at the supermarket abandon this shopping cart. It usually happens at the checkout counter after the customer has gotten into a fight. In the superstores of Electroland, however, the management routinely has to contend with abandoned cyber shopping carts loaded with merchandise. Fully one half to two-thirds of the people

ping items into the metaphorical cart, and then proceeds, or doesn't, to the checkout counter, where he or she must type in a personal credit card number and address so that the merchandise can be shipped.

Electroland executives don't know why so many putative customers abandon their shopping carts. Many reasons are suggested. Some people, never having shopped online before, may be trying to get the feel of it before they come back and actually buy something. Oth-

much. In real stores in real places, they don't ask you to indicate your income before they sell you a pair of shoes.

Finally, there's the possibility of fraud, misrepresentation or failure to deliver. Some would-be electro-shoppers may just get cold feet. They don't want to shoot their credit card number into outer cyberspace to have it picked off by one of those pigtailed hacker people who do those dreadful things they keep reporting on the television news. No amount of reassuring them that they have a better chance of having their credit card numbers swiped at a gas station than on the Internet allays the worries of the overly prudent or excessively timid. Still other potential electro-buyers may draw back from purchasing merchandise from an unknown seller lest he take the money and run off into a murky, unfathomable corner of the digital universe.

Out of these trepidations an ancient business practice has been shaping itself into a new kind of electropurchase. It's the business that puts the transaction money in the hands of a neutral third party until both buyer and seller are happy with the deal. Protection against being cheated while buying and selling on the Internet is provided by electronic escrow companies. The founder of one of them, Patrick Deane, president of the Internet Clearing Corporation, remembers how he got into the business: "The catalyst of this idea was that one day I watched my boss—I'm also a college instructor—pay six hundred dollars for a set of golf clubs C.O.D. He had to hand the UPS driver six hundred-dollar bills, and then the driver put them in his wallet, jumped into the truck and took off. Now, here we had this box and we didn't know what was inside. He bought it over the Internet. I thought, There's just got to be a better way than to take that risk.

"He was nervous until he opened it up, and, sure enough, they were good. But had he opened it and found beat-up golf clubs or something less than what the seller had promised, what would his

continued on page 72



shopping on the Internet leave their purchases in the shopping cart and, instead of completing the sale, click on the I'm-outta-here button.

If you've not yet shopped on the Internet, virtual shopping carts are easy to use. The procedure is to highlight an item you want, click on the buy button, and the item is dropped into a metaphorical space denominated as your shopping cart. As with the plastic-and-metal, corporeal carts over at the real mall, the electro-shopper meanders around, drop-

ping items into the metaphorical cart, and then proceeds, or doesn't, to the checkout counter, where he or she must type in a personal credit card number and address so that the merchandise can be shipped. Still others may drop out when they see that, after the shipping and handling costs are added in, they are looking at a big non-bargain. Another class of shoppers may get irritated at being asked to fill out a form that includes age, marital status, number of children, smoker or non-smoker and, if alcoholic, how many fifths a day. I exaggerate, but not by



**Ever wake up and think to yourself,
"Oh boy, today's paperwork day!"**

Ask Merrill at www.mlol.ml.com or call 1-800-MERRILL, ext 4154.

HUMAN ACHIEVEMENT



BUYER BEWARE

continued from page 70

recourse have been? You're not going to sue someone over six hundred dollars across state lines."

If you're buying something from Banana Republic or CDnow, you know that you're going to get what you ordered, delivered when you were promised it, and if you don't, the company will make good on any snafu. But increasingly, buying and selling on the Internet is between individuals or small businesses, not nationally known firms that are easier to go after than Sally's Collectibles in Cactus Gulch, Nevada.

Escrow on the Internet "provides a service for the buyer and seller who don't know each other and who are geographically separated," explains Johnny Wong, communications manager at i-Escrow. "For example, they're on different coasts, so there's no trust there. There's no way for the buyer to easily inspect the merchandise; there's no assurance that he will, in fact, get the item as it was advertised. There's also no way for the buyer to conveniently pay, other than sending a personal check or money order. The seller, meanwhile, also has no convenient way of collecting the payment, assuming that it's good. If merchants are going to make a serious

order, process the amount of the escrow plus a service fee and then retain that amount in our bank account. Once the payment has cleared, an automatic e-mail informs the seller that he or she is authorized to ship. We can track when the goods are delivered and also anticipate how much time the buyer has to inspect the shipment. Usually it's twenty-four hours, and at the conclusion of that time, we'll receive a message from the buyer saying either that the shipment is acceptable or that it's not acceptable, and if it is, we'll release the funds to the seller."

The more business you do on the Internet, whether it's buying antiques or airline tickets, the more the details of your life become the property of others. On the Internet or off of it, what you read, where you go, how much you drink, what you eat, what prescriptions you take, where you're spending your days and nights, are more than likely stashed in a computer somewhere. Hence, if you are diffident about your privacy, you may want to take steps to ensure you still have some.

IBM has already announced that it is pulling its ads off all Web sites that lack privacy statements. Typically a privacy statement tells a Web site visitor what

Internet buying and selling has weakened fixed-price retailing as nothing has since the invention of the flea market. Cyberspace is alive with auctions.

endeavor of selling through the electronic auctions or other Internet forms, there's no way for them to efficiently manage their business activities. We offer services that address these issues."

"When you've won a bid for something on any Internet auction service," adds Ken Pereira, president of TradeSafe Online Corporation, "you can come into our site, TradeSafe.com, enter your order and tell us what you purchased and how much it was. We compute a fee and e-mail both parties, confirming that they're using TradeSafe as an escrow service. If it's a credit card purchase, our system will process the

will or will not be done with the information entered into the computer. Internet users are urged to click on and read these statements. A visitor can also look on the Web site for a privacy seal placed there by an organization such as TRUSTe. "We're an oversight program that will look at the Web site, look at the privacy statement and make sure that they're consistent and that the site is indeed doing what they say it's doing," said former director Susan Scott. "We also handle consumer complaints, or if consumers feel that a Web site is not adhering to its privacy statement, they can always call us, and we'll



**The finest collection
of cast stone mantels.**
Call for our brochure.

**STONE
MAGIC**

DALLAS

(800) 597-3606

FAX: (214) 823-4503

www.stonemagic.com

sales@stonemagic.com

Cast Stone Manufacturer
Nationwide Delivery
Factory Direct Pricing • To The Trade



Johnny Grey



We design **sociable kitchens**, freestanding furniture, and original interiors for some of the World's most exacting individuals. Our projects combine the best of traditional and modern design, fine English craftsmanship, and a **comprehensive design service** that will delight you with efficiency, startling beauty, and originality.

Explore our philosophies further with a complimentary catalogue, or call to order your personal edition of these Johnny Grey books:

The Art of Kitchen Design, The Kitchen Workbook, The Hardworking House.

Home Furnishings Trade Showrooms
San Francisco • Chicago • London
888/640.7879 www.johnnygrey.co.uk

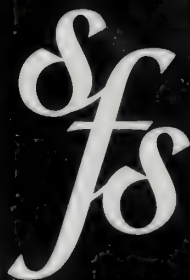
Your most
powerful
partner
when you
are buying,
building or
remodeling
a home is
your lender.

Construction Financing Specialists

- Land-
80% of price
 - New
Construction-
100% of costs
 - Remodels-
100% of costs
 - No Income
Qualifiers
 - Loans to
10 Million
-

Call
(800)727-6050

Licensed as a R.E. Broker by the CA Dept. of R.E. License #01059680
License information telephone (916)227-0931



STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

Programs subject to change and qualification



Experience the World of Arté

For more than a generation, Arté de Mexico has been dedicated to searching throughout the world for the most highly skilled artisans. Their abilities have been utilized to create a unique collection of home furnishings. Compilations of new shipments arrive daily from over fifteen different countries, providing a diverse selection of lighting, furniture, accessories, artwork and unusual antiquities. Arté de Mexico products can be found in two locations: Arté International Furnishings in Irvine is freeway-close to all of Southern Los Angeles, Orange and San Diego counties.

In the San Fernando Valley, the Arté de Mexico *Multiplex Showroom* covers more than 250,000 square feet. Both locations offer an unparalleled eclectic mix that must be seen to be believed.

We stand proudly behind decades of quality, for it's your satisfaction that makes our job complete. Let your imagination be your guide when you come and explore a visual extravaganza of Old World craftsmanship, created with an uncompromising attention to detail.

Open seven days a week for your convenience.

LOS ANGELES LOCATION

ARTE DE MEXICO

6 RIVERTON AVE, NORTH HOLLYWOOD, CA 91601
Phone: 818.769.5090 • Fax: 818.769.9425



www.artedemexico.com

ORANGE COUNTY LOCATION

ARTE INTERNATIONAL FURNISHINGS

17092 PULLMAN ST, IRVINE, CA 92614
Telephone: 949.660.1200 • Fax: 949.863.0489

My private banker knows I don't have time to take
care of [REDACTED]. I appreciate that.

THE
PRIVATE
BANKSM

We can't reveal any more about our clients, but we can tell you all about
our private bankers. They start with traditional financial services like banking, investment
management and asset protection, and create an aggressive plan to build your resources. And
they'll establish a one-on-one relationship with you, streamlining your financial matters.
Stop by the office nearest you for a consultation. We'll be able to give you the whole picture.

UNION
BANK OF
CALIFORNIA

It's
different
here.

SAN DIEGO INDIAN WELLS NEWPORT BEACH LOS ANGELES BEVERLY HILLS
SILICON VALLEY SAN FRANCISCO EUGENE PORTLAND TACOMA SEATTLE BELLUVALE



Today could be
the best day of your life.

Of course, at The Peninsula Beverly Hills
so could tomorrow.

Weekends are the perfect time to slow life down at The Peninsula.
Call 1.800.462.7899 for reservations.



The Peninsula Beverly Hills.
Life, made perfect.



Kitchens by bulthaup

A commitment to the principles of good design

There's no mistaking an original.

More and more, people wish to plan their kitchen as the true center of the home environment.

It should incorporate the use of natural materials appropriate to each area – wood, stainless steel, glass – to create a truly individual yet highly functional living and working space. •

At bulthaup, we are committed to the principles of excellent design, quality and durability. It shows in the materials we use. It is visible in the simplicity of form. It is recognized in the craftsmanship, dependability and beauty of our kitchens. In Europe, the name bulthaup has come to stand for consistent excellence in design.

If you are looking for unique contemporary kitchen design, visit bulthaup's showrooms in California.

bulthaup los angeles
Telephone 310 288 3875
Fax 310 288 3885

bulthaup la jolla
Telephone 619 456 8530
Fax 619 456 8540

bulthaup

Welcoming The Millennium
1812 & Co. PRESENTS

IN THE STYLE OF THE GREAT
EUROPEAN TENTED ANTIQUE FAIRS

THE WESTERN STATES ANTIQUA FAIRE

Saturday, July 31st • Sunday, August 1st 1999

"Dealer / Trade Day" - Friday, July 30th

400 Dealers - From the West Coast and Throughout North America
Under Canopies and Indoors

OFFERING FINE EXAMPLES OF
ANCIENT THROUGH 19TH C. ANTIQUES
& EARLY 20TH C. ANTIQUES & COLLECTOR'S ITEMS

English & European Furniture & Decorative Arts; Fine Art; Silver; Asian Art;
Architectural; Porcelain; Glass; Arts & Crafts; Pottery; Jewelry; Lamps; Textiles; and
100 EXHIBITS OF EARLY AMERICANA -
Furniture, Quilts, Folk Art, American Indian; and More.....

"THE FLY-IN SHOW"

ONLY 10 MINUTES FROM LOS ANGELES INTERNATIONAL AIRPORT

3 MINUTES FROM 405 FWY. AT THE
REDONDO BEACH PERFORMING ARTS CENTER
AVIATION & MANHATTAN BEACH BLVDS.
Where Manhattan Beach & North Redondo Beach Meet
FREE PARKING

"Dealer / Trade Day"

Friday: 8AM - 5PM

Admission

At Gate \$50.00

ADVANCE (Prior to
July 15, 1999) \$35.00

Faire Hours:

Saturday 9AM - 7PM

Sunday 9AM - 5PM

General Admission

Single Day \$8.00

Weekend Pass \$12.00

HOTEL RESERVATIONS
MARRIOTT (MAN. BCH.)
310 546 1511



For General Information - Advance Ticket Purchase
Write or Call:

8391 Beverly Blvd. #212 • Los Angeles, CA 90048
Tel: 310.287.1896 • Fax: 310.287.0192

Since 1904
NICHOLSON'S
ANTIQUES

Fine Quality
 18th & 19th Century
 Furniture and Accessories



Estates Purchased

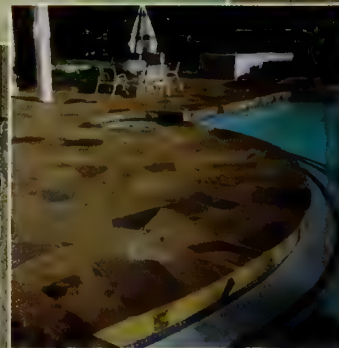
Call (949) 494-4820

362 North Coast Highway
 Laguna Beach, California 92651

Mon - Sat 10-5

Sun 11-3

**The
 Timeless
 Beauty of
 Natural
 Slate®**




**American
 Slate
 Company**

THE EXPERTS IN SLATE

EAST COAST/MIDWEST 800-553-5611

LOS ANGELES

12958 W. WASHINGTON BLVD. 310-823-7753

NEWPORT BEACH

494 N. NEWPORT BLVD. 949-650-2200

OAKLAND

555 66TH AVENUE 510-430-1232

SAN DIEGO

7741 FAY AVENUE, LA JOLLA ... 619-551-9951

SAN FRANCISCO

1775 ALAMEDA STREET 415-864-7813

SEATTLE

532 FIRST AVENUE SOUTH 206-938-3718

WALNUT CREEK

1250A NEWELL AVENUE 925-210-1042

LONDON, UK 0181-204-3444

**ROOFING, FLOOR TILES,
 PAVING & SLABS**

LARGEST INVENTORY IN THE U.S.

www.americanslate.com

BUYER BEWARE

conduct an investigation on their behalf."

TRUSTe also has ways of checking whether private information has been sold or rented to others. The organization's seal is on about seven hundred Web sites, but they are among the busiest ones, constituting more than one-third of all Internet traffic. The seed money for TRUSTe came from big Internet companies. "We have sixteen corporate sponsors," said Scott. "These sponsors are all companies that want to see the Internet thrive and prosper, like IBM, America Online, Microsoft and Netscape." Firms wanting the validation of a TRUSTe seal pay a variable fee for the right to display it. Whether the TRUSTe system becomes an effective means of policing the privacy aspects of e-commerce will depend on the extent to which the electropublic (or should it be the e-public?) comes to recognize the seal and ask for it.

Other attempts to give the suckers an even break are under way. PublicEye is one such organization. "About three years ago we recognized that if online commerce took off, there would be a desperate need for ways to distinguish between a reliable company and the not-so-reliable," says Errol Smith, PublicEye's president. "The Internet doesn't have the traditional comfort factors that one normally has when going to a conventional brick-and-mortar establishment where you can see and touch something and where you know that someone has a lease and will probably be there for some time."

To take care of this lacuna, PublicEye offers an icon on a seller's Web site that says, "Certified safe shopping site monitored twenty-four hours, click for report." Click on it and you can read what other people have to say about the treatment they have received at the Web site, or you may want to register your own opinion. The Web site's proprietors have no control over this material. But will people go to the trouble of writing down their beefs? "I can assure you that if consumers have a problem with a merchant, they don't hesitate to get into that database and let their grievance be known," says Smith. "I think this speaks more than anything of the culture of interactivity. I'm amazed

at the number of people who actually take the time to file positive reports and fill out fairly extended surveys on merchants. Some of them are enticed by discounts awarded by the merchant if they fill out the survey; others simply do it."

Incidentally, PublicEye makes its money by selling premium listings on the Web site you see when you click on its icon and by selling statistical information garnered from customer questionnaires. As with TRUSTe, its usefulness comes down to whether or not the millions floating about out there in the electro-ether will come to demand the PublicEye icon and use it.

Whatever the future of such endeavors, buying and selling on the Internet will grow. Too many people stand to gain from it. If the local antiques dealer tells you that he'll only pay three hundred and fifty dollars for Aunt Martha's high-quality reproduction of a Queen Anne chest, you can always put it up for sale on the Internet and unload it for thirty-five hundred dollars to someone in Sierra Leone.

Diamonds are already regularly sold via the Internet, and the ease with which you can find the cheapest airline tickets is such that many people won't go near a travel agent anymore. Internet buying and selling has weakened fixed-price retailing as nothing has since the invention of the flea market. Cyberspace is alive with auctions. But it takes experience, self-control and beady eyes not to overbid. There are many stories of people getting moderately rich on the Internet, selling Santa Clauses with propellers on their heads and other items they couldn't give away in their hometowns.

Nonetheless, within the next few years the lure of Internet shopping will be well-nigh irresistible. By then you will be able to touch the merchandise as well as see it on your computer screen. Engineers in more than one university laboratory are perfecting what they call haptic devices, which enable computer users to feel the texture, shape and even the weight of the object they are looking at on the monitor. So be consoled. Coming soon from the Electro-genie's bottle of astonishing tricks is a haptic mouse set to eat your cheese. □

Make your home feel more like your home.



Can a home express your needs, your personality, your spirit? All it takes is an open mind, a little imagination and this free inspirational booklet.

Use the form below, visit www.corian.com/info or call **1-800-986-6444 ext. 153.**

Send to: DuPont Corian®, P.O. Box 308,
Mount Olive, NJ, 07828

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____ 153

Are you: ☐ Remodeling?
☐ Building a new home?

How soon will you be starting your project?

☐ <3 months ☐ 7-12 months
☐ 4-6 months ☐ not sure

CORIAN®



A CALIFORNIA VILLA

MOORE RUBLE YUDELL ADAPTS THE MEDITERRANEAN VERNACULAR

Text by Leon Whiteson/Photography by Fred Licht



IN THIS HOUSE YOU CAN quickly leave the world behind you," architect Buzz Yudell says of a residence he built for Charles and Christine Schetter in the Pacific Palisades area of Los Angeles. On the edge of Santa Ynez Canyon, overlooking Topanga State Park, the house effects a subtle transition from a conventional suburban street to a landscape of rugged hills and native chaparral stretching to the Santa Monica Mountains.

The Schetter house epitomizes the evolution of the architectural firm of Moore Ruble Yudell in the years since Charles Moore's death in 1993. "We've grown on our own, but our underlying inspiration remains the kind of humanistic endeavor Charles was noted for,"



Yudell says. "Like him, we emphasize the intimate relation of a building to its context in a contemporary style that resonates with tradition. Here we've tried to give form to the life of the Schetter family in a place that's very personal yet rooted in its landscape."

ABOVE: "It's large, but it's sculpturally articulated and not just a monolithic shape," Moore Ruble Yudell's Buzz Yudell says of a house in Los Angeles' Pacific Palisades.

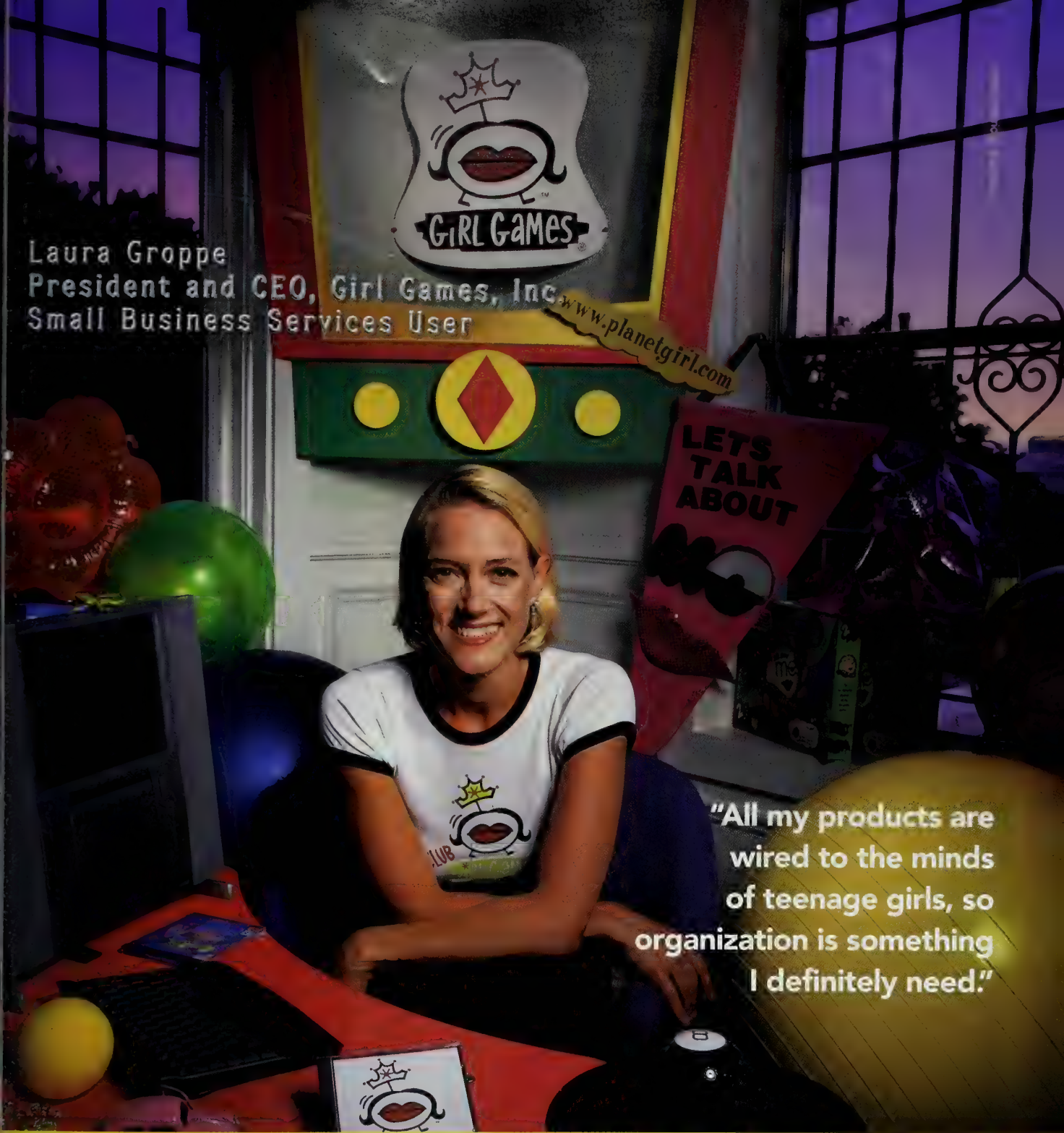
LEFT: Yudell, left, John Ruble, center, and interior designer Richard Brayton borrowed characteristics of the Italian farmhouse for the architecture and the décor.

Inspired by the Tuscan farmhouses Yudell urged the Schetters to visit, the structure is a composition of pavilions with pale terra-cotta walls and multicolored flat-clay-tiled roofs accentuated by square towers and pergolaed terraces. A spare architectural vocabulary of crisp,

steel-troweled stucco, weathered copper gutters and dark mahogany window frames enhances these basic forms. Twelve distinct courtyards and small gardens, each one connected to a particular interior space, create a series of outdoor rooms—hence the family's Italian name for their house, Dodici Giardini. "We wanted the essence of the Tuscan style, informed by the southern California modernist strategy of treating the entire lot as a unit," Yudell explains. "Our aim was an interplay of indoor and outdoor living in a graceful spatial choreography."

The Schetters are a professional couple with two sons, aged eight and twelve. Charles Schetter is the managing director of an inter-

continued on page 76



Laura Groppe
President and CEO, Girl Games, Inc.
Small Business Services User

www.planetgirl.com

LET'S
TALK
ABOUT

"All my products are
wired to the minds
of teenage girls, so
organization is something
I definitely need."

She flies around the country to learn what girls like in interactive media. And since this doesn't always lend itself to running a business, American Express® Small Business Services organizes her expenses on a Quarterly Management Report, helps finance the video equipment she uses to document customer behavior, and lets her make frequent Card purchases of office equipment and tiaras. Tiaras? "It's a girl thing."

do more



Small Business
Services

Call 1-800-SUCCESS or visit www.americanexpress.com.

A CALIFORNIA VILLA



continued from page 74
national consulting firm, and Christine Schetter is a psychology professor at UCLA. "What we relish most about the house is the sense of peace that immediately embraces you when you pass through our front door," says Charles Schetter. Apart from the feeling of tranquility, the couple's main requirement was a place where, as Christine Schetter says, "we can come together, parents and children, and restore that precious sense of family life that tends to dissipate in our all-too-busy routines of work and school."

To achieve this restorative atmosphere, an H-shaped

plan was designed to clearly separate informal areas from more formal ones. Off the gated entrance courtyard is an open-raftered, double-height entrance hall paved with flamed limestone. The hall links the two wings and provides a first glimpse of the distant mountains,

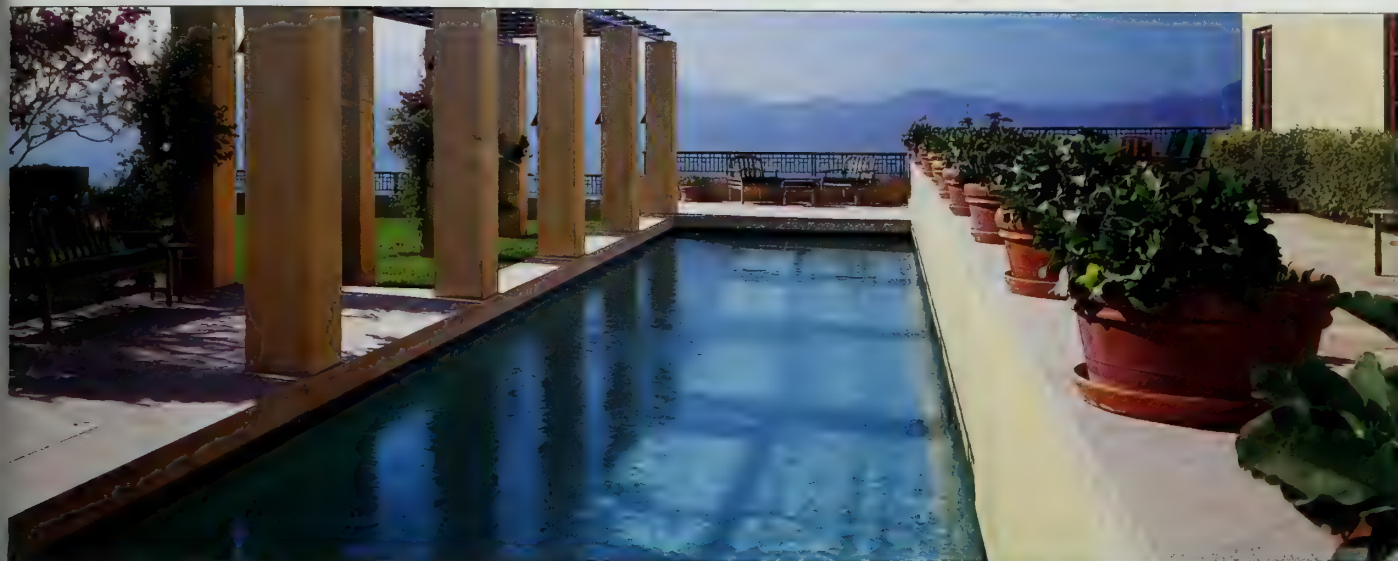
framed by a pair of stone pine trees. To the left, down several steps, are the living room and library; to the right, up several steps, is a family-oriented complex centered around an open kitchen and a breakfast room. The formal dining room is close

continued on page 78

ABOVE: The living room terrace. **BELOW:** "The organizing idea was to optimize indoor-outdoor relationships," explains Yudell. "Most rooms have a courtyard or garden."



A CALIFORNIA VILLA



underscore this subtle fusion, lending the residence its formal but versatile character, which Brayton describes as "lived-in elegance."

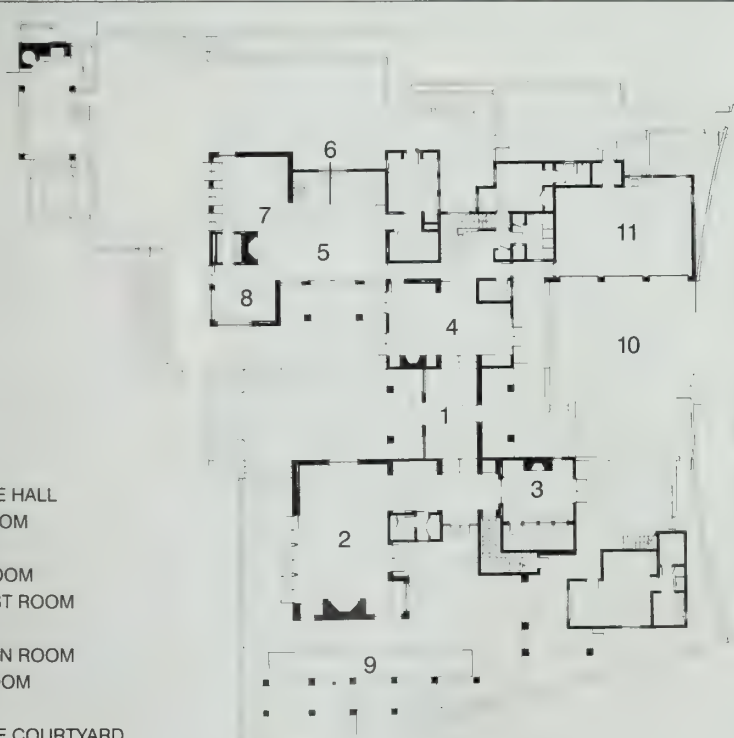
However, it's the family-oriented complex, planned as a sequence of open spaces adjoining the kitchen, that is the real heart of the house. The kitchen features a cop-

per stove hood and honey-yellow limestone countertops. Windows look out on a raised herb garden and a wall with espaliered pear and apple trees. In the adjacent breakfast room, a wrought iron chandelier is suspended over a long cherrywood table, which faces a limestone fireplace. To the right is an en-

clave dedicated to relaxing and watching television, furnished with a pillow-strewn sofa and reproduction 1930s wheeled lounge chairs upholstered in red leather. This room overlooks a small grove of jacaranda trees. To the left of the hearth is a family room with two walls of windows that reveal mountain views.

ABOVE: "The pergola helps define this open area," says Yudell. "The pool isn't the usual bright blue—it's more like a body of water in the wild." Furniture, Giati Designs.

From a belvedere picnic area tucked into the northwest corner of the property, equipped with a barbecue and a wood-burning pizza oven, Charles Schetter can survey the hundreds of olive trees he has planted on his land and on several acres of an adjacent plot. He presses his own olive oil, named Dodici Giardini, after the house. "The house and its gardens offer a thousand moments of surprise and delight," he says, "and the olive grove makes me feel that we've integrated the house with the topography. It gives me the pleasant illusion that we're living off the land." □



- 1 ENTRANCE HALL
- 2 LIVING ROOM
- 3 LIBRARY
- 4 DINING ROOM
- 5 BREAKFAST ROOM
- 6 KITCHEN
- 7 TELEVISION ROOM
- 8 FAMILY ROOM
- 9 POOL
- 10 ENTRANCE COURTYARD
- 11 GARAGE

LEFT: An H-shaped plan separates formal and informal wings. "This also determines the direction of flow," Yudell notes. "The house unfolds as you move around."

EXTRAORDINARY PROPERTIES ON THE MARKET

MUSTIQUE, SEATTLE, KENYA, SAVANNAH, ITALY, ENGLAND...



TONY DA SILVA

MUSTIQUE

● Princess Margaret

Would you like a bit of my island?" Colin Tennant asked the newly married Princess Margaret in 1960. She chose a hilltop site on Mustique and asked set designer Oliver Messel to build her a house there (*AD*, Oct. 1979). Les Jolies Eaux was decorated by the princess and was recently restored by her son, David Linley. \$3.9 million.

For information, call the *AD* Estates Hot Line, 212/880-6803.



TONY DA SILVA



STEVE STEPHENS

ENGLAND

● Edwin Lutyens and Gertrude Jekyll

Considered an outstanding example of the collaboration of Sir Edwin Lutyens and Gertrude Jekyll, Folly Farm is situated 50 miles outside London. Built around 1650 as a timber-framed cottage, the house was expanded by Lutyens, who added two wings by 1912. The 12-bedroom, approximately 14,500-square-foot house is on 28 acres, a third of which was landscaped by Jekyll in what is regarded as one of the best examples of a 20th-century English garden. £3 million (\$4.9 million).

For information, call the *AD* Estates Hot Line, 212/880-6803.
continued on page 82

For the way you *live*. And the way it *looks*.

Introducing
the *MOST ADVANCED* KitchenAid dishwasher ever.



**FOR THE WAY IT CLEANS
UP WHAT LIFE DISHES OUT.**
Anti-Bacteria Cycle uses high temperatures,
detergent and a longer cleaning cycle to
virtually eliminate food soil bacteria.



**FOR THE WAY IT LEAVES
YOU WITHOUT A DOUBT.**
Hydro Sweep™ 5-Level Wash cleans
hard-to-reach nooks and crannies.



**FOR THE WAY IT LASTS
YEAR AFTER YEAR.**
Stainless steel tub with lifetime
warranty against leaks. See dealer
for KitchenAid Warranty details.

KitchenAid



It is the *epitome* of what you want in a dishwasher.
Gorgeous styling. Innovative yet relevant features. Backed
by a company that's been making dishwashers for 50 years.
Is it any wonder KitchenAid® makes the #1 selling
premium dishwashers.

KitchenAid®

FOR THE WAY IT'S MADE.®

Questions? 1-800-422-1240 or www.KitchenAid.com

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 80



RICHARD CHAMPION



RICHARD CHAMPION

SAVANNAH

● Mercer House

I've always wanted a house like this.... It has... an aura that attracted me from the very beginning," antiquarian James A. Williams said of Mercer House, on Savannah's Monterey

Square (*AD*, Sept./Oct. 1976). The Italianate structure was designed in 1861 by John Norris, with typical details such as verandas and iron balconies. Williams acquired the house and began restoration in 1969.

The residence is now notorious as the setting of a shooting that involved Williams, chronicled in John Berendt's book *Midnight in the Garden of Good and Evil*. To offset legal costs, Williams sold off his prized

possessions, including two Fo dogs (above, in the drawing room) from the Imperial Palace in Beijing. \$8.95 million.

For information, call the *AD* Estates Hot Line, 212/880-6803.



MICHAEL WALKSLEY

SEATTLE

● Kenny G

Designers Illya Hendrix and Thomas Allardyce contributed Georgian detailing to the interiors of saxophonist Kenny G's English-manor-style residence on Lake Washington (*AD*, Aug. 1997). The house includes his recording studio. \$25 million.

For information, call the *AD* Estates Hot Line, 212/880-6803.



MICHAEL WALKSLEY

Its style captivates the eye.

Its performance fascinates the mind.

And its seat warms the, well, you get the picture.



At TOTO, we believe a toilet should be more than a common bathroom fixture. That's why we offer the Warmlet heated seat to comfort you on even the coldest days. Want to know more? Visit your designer, decorator, or architect today. And get the toilet that satisfies both mind and booty.

TOTO
Perfection by Design

To receive a free 30-page guide to TOTO



toilets call 1-800-350-8686 (ext.1000).

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 82



ROBERT EMMETT BRIGHT

ITALY

● Countess Nathalie Volpi

A member of the legendary Volpi family and a woman known as one of Italy's great beauties, Countess Nathalie Volpi commissioned what she called her "dream of ancient Greece" in the village of Sabaudia, halfway between Rome and Naples, in 1958 (*AD*, Jan. 1987).

The Palladian residence, designed by architect Tomaso Buzzi, has since served as a summer house, first for the countess, where she did her famed entertaining, and later for her son Giovanni Volpi, the unofficial patron of the Venice Film Festival. Facing the Tyrrhenian Sea and backed by a saltwater



ROBERT EMMETT BRIGHT

lake, the 22-acre estate is nestled within a national park, affording extraordinary privacy. Named Villa Rocca del Circeo, after a nearby promontory, the house features seven bedrooms and travertine marble floors. The wild grounds include a

guesthouse and a stable. A drive and a tunnel with intricately patterned brickwork connect the house to the lake and the caretaker's quarters. \$8 million.

For information, call the *AD Estates Hot Line*, 212/880-6803.

KENYA

● Sweetwaters Tented Camp

Actress Virginia McKenna, cofounder of the Born Free Foundation, says the Ol Pejeta Ranch in Kenya is "like nothing else on earth." Located on the equator at the edge of the Rift Valley, the 90,000-acre property is the site of a wildlife reserve

and a four-star tented camp. The camp features 30 thatched-roofed tents (right) that overlook the property's water hole and the plains, where elephants, leopards, giraffes, zebras, and other wildlife may be observed. Chimpanzees can be seen at a separate sanctuary that is locat-



COURTESY KNIGHT FRANK



COURTESY KNIGHT FRANK

ed near the camp. The principal residence on the property is the luxurious Ol Pejeta Lodge (left), which features three reception rooms, four bedroom suites, a gymnasium, two tennis courts, two swimming pools, five guest cottages and one of the ranch's two grass airstrips. The land-

scaped gardens enjoy magnificent views of Mount Kenya. Approximately 67,000 acres of land to the west of the sanctuary is used for sheep and cattle ranching. \$25 million.

For information, call the *AD Estates Hot Line*, 212/880-6803. □

Luxury and performance come together like never before.



Introducing the Acura TL.

PERFORMANCE

*3.2-Liter, 225-Horsepower VTEC V-6 Engine
4-Speed Automatic With SportShift Transmission
4-Wheel Double-Wishbone Suspension
Speed-Sensitive Power Steering
Anti-Lock Braking System (ABS)
Traction Control System*

LUXURY

*Hand-Selected, Leather-Appointed Interior
Custom-Engineered Bose® CD Audio System
Steering Wheel-Mounted Audio Controls
Power Moonroof With Tilt Feature
Available Acura Satellite-Linked Navigation System™
The 1999 TL, starting at \$27,950*





ARCHITECTURAL DIGEST VISITS
DIANE KEATON
THE ACTRESS AND DIRECTOR RESTORES HER
WALLACE NEFF RESIDENCE IN BEVERLY HILLS



Think Georgia O'Keeffe in Beverly Hills. Imagine, if you will, that you're walking down a sidewalk in Los Angeles (a stretch in itself, of course), strolling along blocks strangely devoid of human traffic, past rows of coiffed hedges and manicured lawns when, suddenly, you happen upon a plot full of lavender behind whose pastel foliage you can just make out a low-slung, off-white structure more Barcelona than Beverly Hills, more Hernando's Hideaway than Hollywood; a glimpse of the Spanish, a taste of the Mediterranean, a far cry—

make that *shout*—from the houses surrounding it. A little bit of California in the twenties, smack in the middle of Beverly Hills in the nineties. It could only belong to Diane Keaton, this glorious Wallace Neff-designed house that she calls home—and anyone else might call art.

"I don't think it's a work of art," Keaton says of her what's-a-house-like-that-doing-in-a-neighborhood-like-this abode. "My feeling is that you find an authentic house and, authentically, try to restore it. I saw this house and thought, Someone is going to destroy it. Then a neighbor walked by and said, 'Why don't they

ABOVE: Diane Keaton (left) and her daughter, Dexter, live in Beverly Hills in a 1926 Spanish-style house designed by Wallace Neff. Keaton, who restored the house with interior designer Stephen Shadley, sought advice from Pamela Burton on the landscaping. The front yard was planted with lavender and olive trees.

just tear down that place?' And I thought, That's it. You're not going to tear it down."

Instead Keaton bought the Spanish Colonial Revival, built in 1926, "from a lovely old couple who had lived in it for fifty years," she says. "Though they'd redone the kitchen in the seventies, that was it. So it was a find—a pure house."

*Interior Design by Stephen Shadley
Text by Nancy Collins
Photography by Tim Street-Porter*

It was also exactly what Keaton was looking for. "I wanted a Spanish colonial because I'm in love with California and our history. I see it in a romantic way—the twenties, indoor-outdoor living, arches, comfort. And this house was it, a little Spanish hacienda."

"The most appealing thing about this particular Wallace

Neff is that it retained its integrity," says Stephen Shadley, a friend of twenty years who is Keaton's interior designer. "For instance, the original light fixtures were still there, and so were these wonderful iron sconces in every room."

When it comes to the architectural and design history of Los Angeles, Diane Keaton

seum. It was for sale, and I wanted to buy it. Mercifully, it's now a landmark. If I had the money, I'd buy all the old water and power buildings and fix them, too, because they're an amazing part of California history."

As is Keaton herself. The actress whose portrayal of Annie Hall put a face (and style)

OPPOSITE: Shadley and Keaton, who wanted to keep the rooms spare, selected most of the pieces specifically for the house. "When you know you're limited, you look for the best of the best," says Shadley. On the mantel in the family room are circa 1920s Bauer vases.



"Diane haunts swap meets for Monterey furniture and other vintage California items such as textiles, photo books, pottery and art," says Shadley. ABOVE: The chest in the entrance hall is Monterey, as are the table and chairs in the dining room, beyond the gallery.

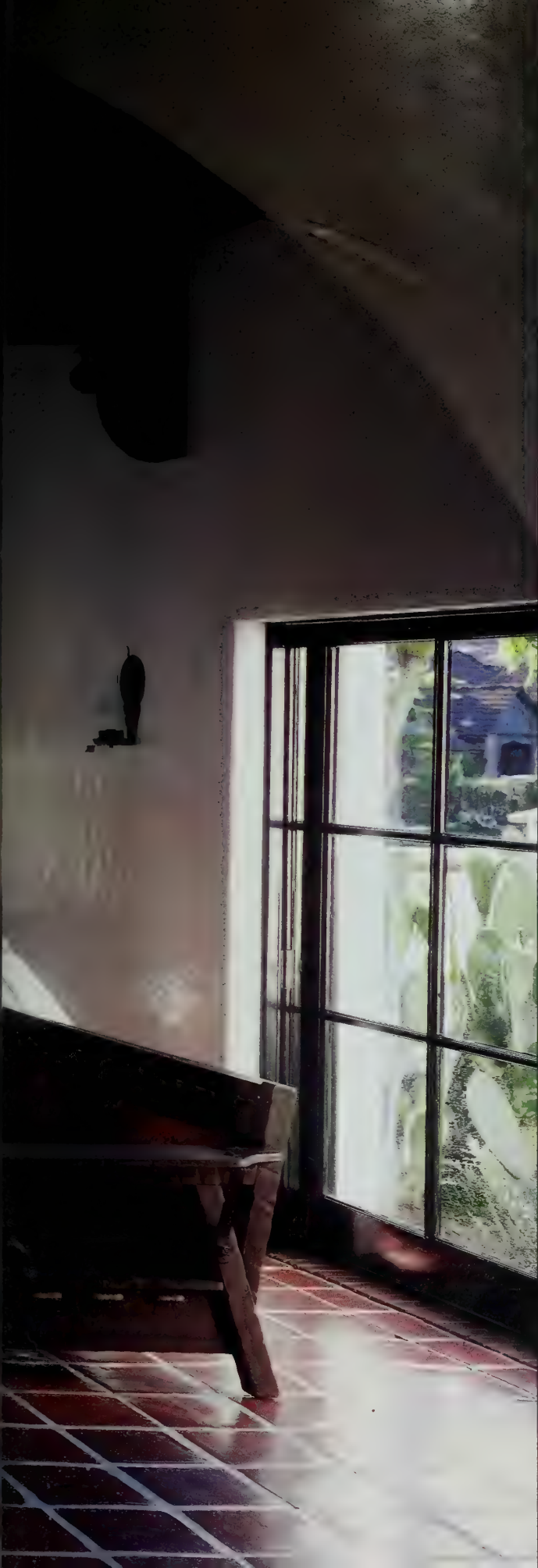
is a woman on a mission. "California has a wealth of beauty. My fantasy would be to continue to buy homes that are representative of the architecture of California and restore them. When I was a kid, I came out to Hollywood—I'd just started working in movies—and saw the second-hand record blocks beneath the Hollywood Museum

on the quintessentially urban, single girl of the seventies grew up in a bikini, surfing on the sunny beaches of southern California. One of four children of Jack Hall, a civil engineer, and his wife, Dorothy, a photographer, Keaton migrated to New York to study acting in 1968, returning to Los Angeles, permanently, only nine years ago,

when her father became ill. For this landmark homecoming, Keaton "bought a Lloyd Wright house, where I lived for nine years," she recalls. "It was wonderful but too much for a single person. It had a fireplace that I never used because I was never there at night. I was always going out to dinner." She laughs. "Boy, times have changed.







LEFT: "The concept for the whole house was to bring in as much light as possible," says Shadley, who added two large windows to the living room. He also simplified the mantel and added the fireplace gates. The oil *The Grim Wall*, 1923, is by Maynard Dixon.



Now the fireplaces are going all the time because I'm home—you have to be with kids. Of course, I've always gotten up at five every morning. But there are more people in my life now, so it's about people."

Most particularly, Dexter, Keaton's four-and-a-half-year-old daughter, whom she adopted in 1994. And then there's the nanny, the dogs—in short, the life of a family. "We spend most of our time in the kitchen and the pool," she says. "Dex loves the pool, and it's right outside the kitchen door. This house is all about indoor-outdoor living. There are big windows, pocket doors—you're never really separated from the outdoors. It's that whole California lifestyle that I love because this is where I grew up."

"Your aesthetic depends on where you are in your

ABOVE: An arched recess for the kitchen sink and counter was carved out under an exterior stairway. Poured-concrete floors were used for the space, "because concrete couldn't be better for dogs," says Keaton. The steel worktable is Shadley's own design.

life," echoes Shadley. "With this house, it's like Diane has finally come home."

As did her ancestors before her. "Both of my grandmothers came out West in the twenties," Keaton relates. "Grandma Hall lived in a little Spanish duplex surrounded by pots—Catalina; Bauer; Gladding, McBean; Hillside—Pacific pottery in general. When I got older, I started collecting them. I'd find them at swap meets, these blue, green, bright pots. Then you get to know all the people in this community who are in-



Shadley extended existing timbers to add a pergola off the kitchen, dining room and family room. A 1937 painting by Pete Martinez hangs above a table surrounded by vintage lawn chairs. The cut lavender, in a 1920s cement pot with tile inlay, is from the garden.





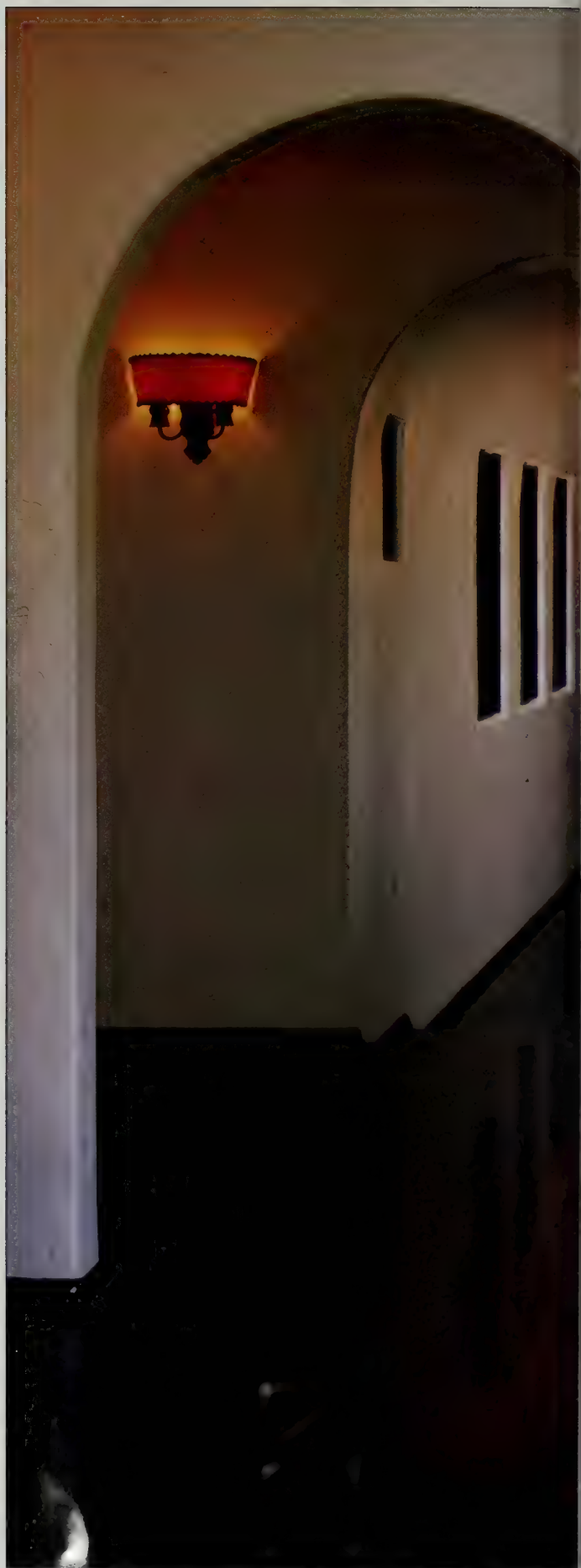
ABOVE: Shelves in a guest bedroom display Keaton's collections of Mexican and California memorabilia, including cement lawn ornament figures. BELOW: A 1904 photograph by Edward Sheriff Curtis hangs above a bed Shadley designed for the master bedroom.



terested in looking in to the past. Some of us nobody knows the rest his or—just like there's new—on a book about Monterey furniture.”

Keaton could well write one herself. (She's already coedited three books of photography—*Reservations*, *Still Life* and *Mr. Salesman*—and a fourth, *Local News*, is due out

RIGHT: A corner of the master bedroom features a Monterey “Buckaroo” chair, a photograph by David Wojnarowicz and Bauer pots in graduated sizes. The sconces are original to the house. Shadley created the arched gallery, which leads to the sitting area.



continued on page 172



PALE FIRE IN MARYLAND

LIGHT AND WARMTH DEFINE A BETHESDA FAMILY HOUSE





*Interior Design by
Thomas Pheasant
Text by Roland Flamini
Photography by
Durstor Saylor*

I love the houses you design, but I wouldn't want to live in any of them," a woman told Thomas Pheasant. Then she hired him to create the interior of her new Washington, D.C.-area house, a rambling mansion that combines elements of both the Shaker tradition and the American Arts and Crafts Movement. The apparent contradiction goes further: Pheasant was her and her husband's first—and only—choice. Despite her initial reservations, the couple (he's a leading commercial real estate developer; she's a lawyer) felt the challenging project needed someone with Pheasant's talent and track record—so why not Pheasant himself? "I thought, This is what I know he can do; this is what I want," the wife explains. "I was sure he would do a great job."

So began a four-year collaboration between Pheasant, the clients and George Hartman, the architect who designed the house, which was still in the planning stages when Pheasant came aboard. Inevitably, the relationship was not always smooth sailing. Pheasant is a master of restrained elegance whose usual palette runs the gamut from white to taupe; she wanted "color and warmth."

Designer Thomas Pheasant used large details "to shrink the vastness" of a Maryland residence. The living room features Austrian Biedermeier chairs, with Larsen fabric, from Karl Kemp & Assoc. Sofa, drapery and club chair fabric, Manuel Canovas. Tufted sofa fabric, Lee Jofa.



OPPOSITE: In the entrance hall, a bronze pear by sculptors Luis Montoya and Leslie Ortiz is on a birch console designed by Pheasant. *Eve*,

1996, is by Colby Caldwell. "The curved shape of the console sprang from images of Eve and the fruit," says Pheasant. Hokanson runner.



ABOVE: A John Dreyfuss bronze, *Untitled*, rests on a chest created by Pheasant in the dining room. A circa 1840 chandelier, from Sentimen-

to, hangs above the circa 1870 table, from David Duncan Antiques. The circa 1820 chairs, with Larsen fabric, are from Karl Kemp. Stark carpet.

The mother of three young children, she also insisted that "first and foremost it had to be a family house, less formal than Tom's usual interiors."

"In four years we got to know each other very well," Pheasant says. The result was a richly textured and, for the most part, harmonious interior. There were one or two areas where the designer had to work with colors he probably wouldn't have chosen himself. But his clients eventually came to accept the muted tones and controlled sparseness that are his signature.

"Two of the main issues for me were scale and space," says Pheasant. "Because I was brought into the project at the construction stage, I was able to guide them with the interior details." His wide, rectangular staircase and gallery in the soaring, two-story entrance hall set the tone for the whole undertaking—bold, simple lines hinting at the relaxed, less complex living of the 1920s, and plenty of traditional architectural details throughout to make the interiors less overpowering. The architect and the clients wanted an English cottage-style staircase; Pheasant argued that it would be swallowed up. Pheasant won.

Some parts of the house recall a movie set for one of those sophisticated comedies from Hollywood's golden age, perhaps conceived by art director Cedric Gibbons, whose designs started a vogue for white interiors. You almost expect to see Jean Harlow lounging on one of the upholstered sofas in the living

Photos by Cartier-Bresson and others line a second-floor hall, at the end of which is *Montrose Park*, 1997, by Colby Caldwell. "The panels make a grid, and the frames make a kind of grid on top of that, creating a texture for the walls." Bench cushion fabric, Pierre Frey.





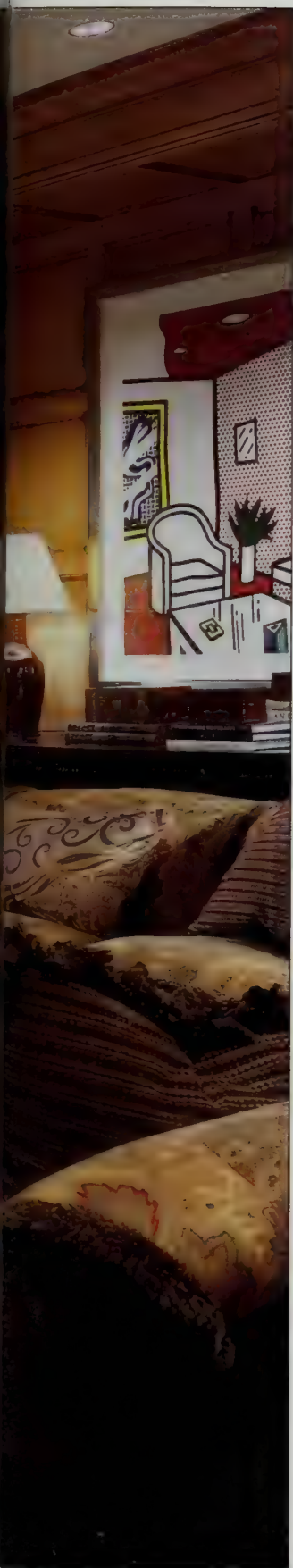
An ottoman upholstered with a kilim inspired the family room's warm tones. The print is by Roy Lichtenstein. Sofas and chairs, with Donghia

fabrics, from George Smith. Side table from John Boone. Candlestick floor lamp from Brahms-Netski. Antique Passage. Hokanson rugs.



BELOW: "Yellow tones lend a sunny effect in the master bedroom, but the blue in the fabrics tempers it with calm," says Pheasant. The

French sunburst mirror is circa 1870; the Swedish table is circa 1830s. Donghia table lamp. Brunschwig & Fils ottoman fabric. Stark carpet.



room or sitting in the elegant dining room—or perhaps wrapped in a peignoir in the hexagonal second-floor master bath, with its custom-made polished-nickel fittings and mirror stands and its Swedish chandelier in pale Italian alabaster.

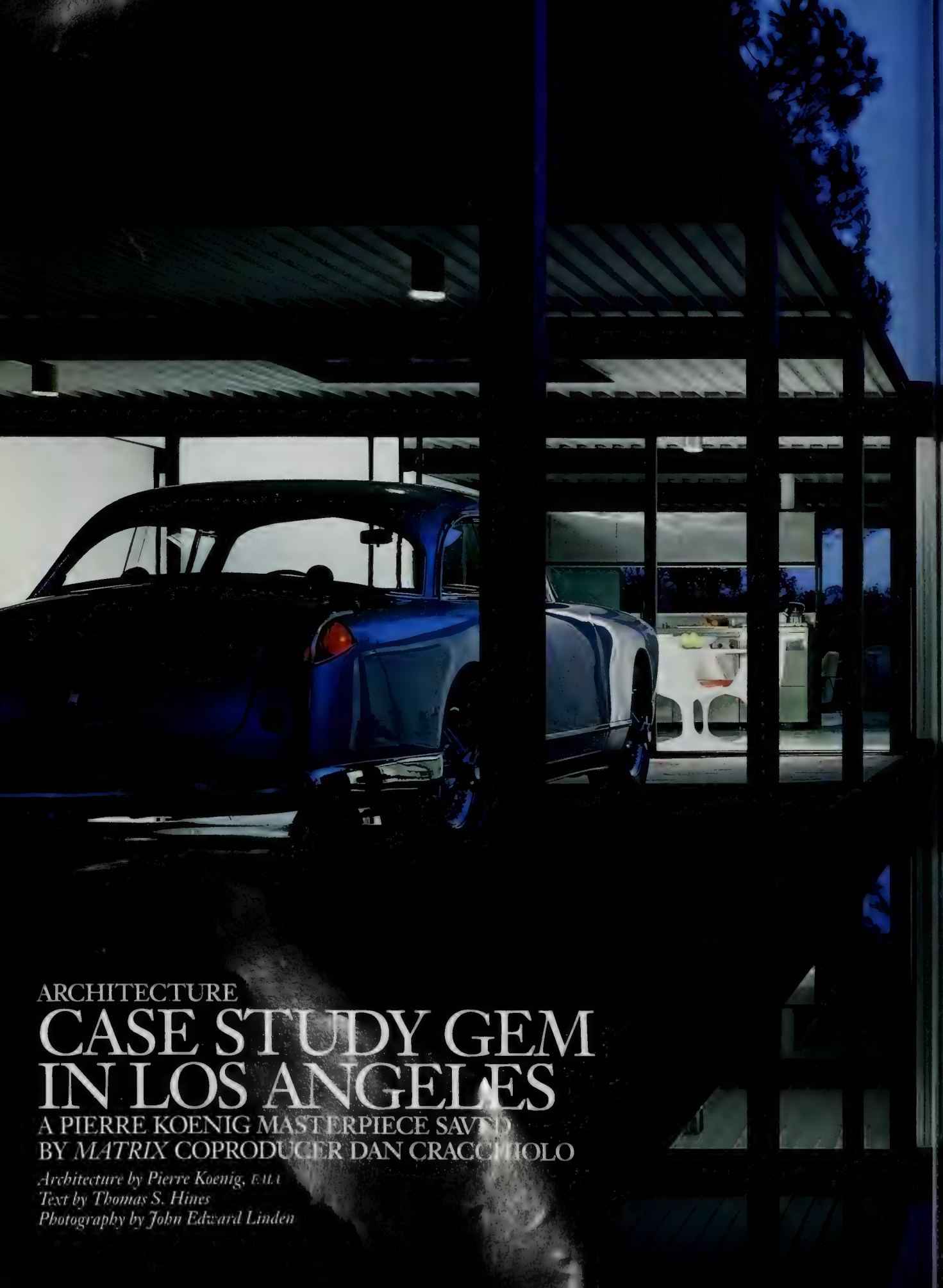
The big, rectangular family room posed a challenge. Aside from the problem of its dimensions, its colors had to take into account a six-foot-long Anatolian kilim with a bright geometric design, treasured by the family. For

Pheasant it might just as well have been the aurora borealis. "Normally I don't work with so many patterns," he says, "but I used all the colors together to kind of neutralize them and give the room calm, which is what I like."

For starters, he used the rug to create an ottoman, changing the nature of the problem: Now he was dealing with an item of furniture. He designed two rugs with a contemporary geometric pattern intended, he says, "to bridge the look of the kilim, which

is so strong." To further soften its impact, he chose dark hues for the room's main colors—brown, saffron, olive green and deep burgundy. Finally, the ottoman was hemmed in on two sides by a pair of over-size sofas upholstered in a dark paisley and by a pair of tufted tweed armchairs on a third side. Thirty-inch-square wall panels of distressed pine, stained, stripped and waxed to give the impression of age, help to underline the feeling of warmth and comfort.

continued on page 172



ARCHITECTURE

CASE STUDY GEM IN LOS ANGELES

A PIERRE KOENIG MASTERPIECE SAVED
BY MATRIX COPRODUCER DAN CRACCHIOLO

Architecture by Pierre Koenig, FAIA

Text by Thomas S. Hines

Photography by John Edward Linden



Pierre Koenig's Case Study House #21, built in Los Angeles in 1958, has been restored by the architect and the new owner, film producer Dan Cracchiolo. Its open plan, characteristic of the Case Study Houses, is apparent from the north elevation's floor-to-ceiling windows.

"The idea was that modernism was a state of being—not a style so much as a way of life," Koenig says of the Case Study program. **BELOW:** Steel panels shield the east façade from passersby. Water, pumped from pools to the roof, flows back down "to create a cooling effect," he says.



In David Hockney's renowned painting *A Bigger Splash* (1967), an unseen figure has just completed a dive into a quintessential California pool. Beyond the blue water, its placidity now cut by the diver's plunge, lies a low-slung, flat-roofed, glass-and-stucco house, set against a blue sky punctuated by palm trees. In the artist's equally famous *Beverly Hills Housewife* (1966), a pink-gowned woman stands before a similarly modernist structure with even greater expanses of floor-to-ceiling glass. Questioned once about his architectural sources, Hockney fondly acknowledged that the structures were based on the Case Study Houses sponsored in the forties, fifties and sixties by John Entenza's avant-garde, Los Angeles-based magazine, *Arts & Architecture*.

Hockney's paintings have imbued the Case Study program with additional layers of mythic significance. Such myths and realities have long appealed to film producer Dan Cracchiolo, who recently acquired Pierre Koenig's Case Study House #21 and restored it to its original fifties brilliance. Cracchiolo, who co-produced *The Matrix* with Joel Silver,

RIGHT: "There's a sense of cleanliness and simplicity" to the living area, says Cracchiolo. "There's no clutter, nothing unnecessary—which ends up leading to simpler conversations with visitors, a simpler lifestyle." The daybed is a Paul McCobb design from the 1950s.







The strength and lightness of steel made it “a freeing material for modern houses,” says Koenig. “Suddenly, walls weren’t dictated by structural considerations. You could put in a wall of glass.” LEFT: Eero Saarinen designed the breakfast area’s table (1956) and Tulip chairs (1957).

says he was attracted to the “radicalness” of the design and materials used by Koenig and other Case Study architects. “They were doing things that others just weren’t doing; they went against the grain. I love that in movies, too: In *The Matrix*, we have special effects that have never been seen before. I love this house because it has elements that at the time had never been seen before.”

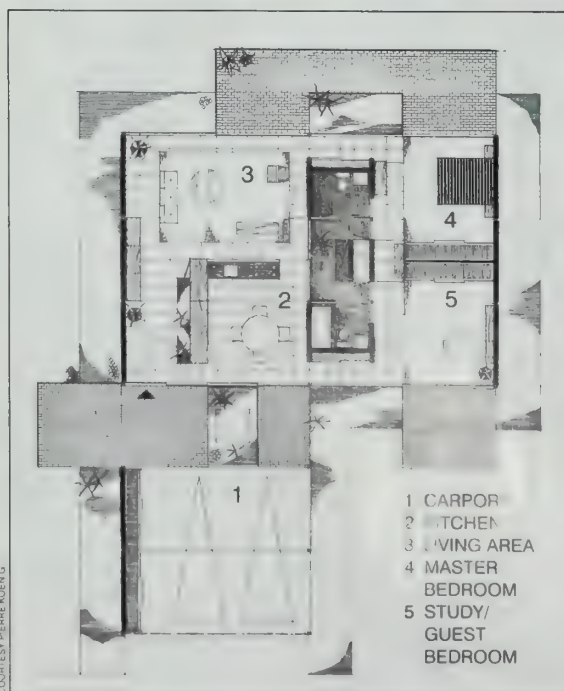
In 1938 John Entenza purchased *Arts & Architecture*, turning its focus from California eclecticism to a vigorous support of modernism. In 1945 he announced that the magazine would become a sponsor of replicable designs for modern residences by selected architects. In some cases clients paid for their houses after selecting an architect from Entenza’s approved list. At other times an architect would propose an already commissioned project for a Case Study designation.



ABOVE: One of two baths adjacent to the atrium affords a view of the living area. The house’s stark lines “come naturally out of a design methodology,” says Koenig. “I know that if I rely on this basic philosophy, it will look pleasing.”

BELOW: The master bedroom opens onto a patio. Case Study architects emphasized the blending of indoor and outdoor space. "The rooms have a formal, man-made elegance," says Cracchiolo, "but stand up and take a step, and you're outside." BOTTOM: Koenig's original floor plan.

The house "is one of the most highly refined I've ever done," Koenig says. "It doesn't have a tremendous view: It looks within itself." RIGHT: The presence of water circulating around the building "softens some of the hard edges of the glass and steel," notes Cracchiolo.



The first five years of the program included elegantly simple post-and-beam designs by such prominent figures as Richard Neutra, Ralph Rapson, Whitney R. Smith, Eero Saarinen and Charles and Ray Eames, most of which called for a mixture of materials, including steel, glass, plastic and wood. But by the fifties steel had become the dominant material, structurally and aesthetically. Strong enough to support longer spans, steel made minimal use of columns possible and allowed increased flexibility of spacial demarcations. This decreased the need for individual rooms and facilitated greater expanses of free-flowing, interactive space. The Case Study architects who best exploited these advantages included the veteran master Raphael Soriano and two younger designers: Craig Ellwood and Pierre Koenig.

Born in San Francisco in 1925, Koe-

continued on page 173



TUDOR STYLE FOR TODAY

UPDATING ENGLISH
IDEAS IN A COUPLE'S
CONNECTICUT HOUSE

Interior Design by Victoria Hagan

Text by Annette Tapert

Photography by Scott Frances



Victoria Hagan's signature is to redefine tradition by deftly combining the modern and the traditional in both furniture and fabric. So when the Manhattan-based designer was commissioned to renovate a 1920s Tudor-style manor house in Greenwich, Connecticut, she chose not to do a historic restoration. The house, Hagan observed, had blended so gracefully into the landscape that its roots seemed as much American as English. With that in mind, she set out to create an interior that would withstand the test of time—like the house itself.

ABOVE: A couple's Tudor-style house in Connecticut called for "a subtle English influence," says designer Victoria Hagan. **RIGHT:** The living room's 19th-century ottoman and mirror are from Sentimento. Manuel Canovas velvet pillow fabric; J. Robert Scott chair stripe. Sconce from Karl Kemp & Assoc.





interesting quality of light. Hagan opted for butter-yellow cashmere draperies and a simple apple rush carpet. These choices—juxtaposed with a pair of Italian Baroque armchairs, Louis XIII leather taborets, a brown suede sofa and a custom-designed black-lacquered low table—give the room a fresh, updated look. “Some details in the room have an English 1920s feel,” notes Hagan, “but because of the mixture of pieces, you know you’re not in the 1920s.”

Unlike the living room, the dining room had low ceilings and no original details. “There was nothing architectural

about it, nor was it inviting,” Hagan says. “And a dining room, I think, must be inviting.” To create a sense of height, the walls were wainscoted three-quarters of the way up. As the room is used mostly at night, Hagan focused less on light and more on texture by having the upper part of the walls hand-stenciled in a pattern inspired by an antique textile, then waxed with a neutral color. Finally, she stenciled the floor in an ebony-and-chocolate-brown geometric design to imitate an old marquetry-inlaid floor. The result is a room that evokes both warmth and quiet grandeur.

Hagan’s other challenge in the dining room was finding a chair comfortable enough for the husband, who is nearly six feet, three inches. She came across an ample seventeenth-century-style armchair, had copies made, then upholstered them in a distressed leather. “My clients tell me they’re so comfortable that guests like to lounge around the table after dinner rather than retreat to another room,” she says.

In the library, the landscape outside the French doors is the focal point. The room overlooks a terrace, and from there

continued on page 173



"It's designed to be a sanctuary, to convey a feeling of peacefulness," fashion designer Mary McFadden says of her one-bedroom apartment in Manhattan. At one end of the living room is a ceramic vessel by Robert Brady; a Malagasy funeral pole is against the left wall, across from a pre-Columbian grave marker.

MARY MCFADDEN'S DREAM

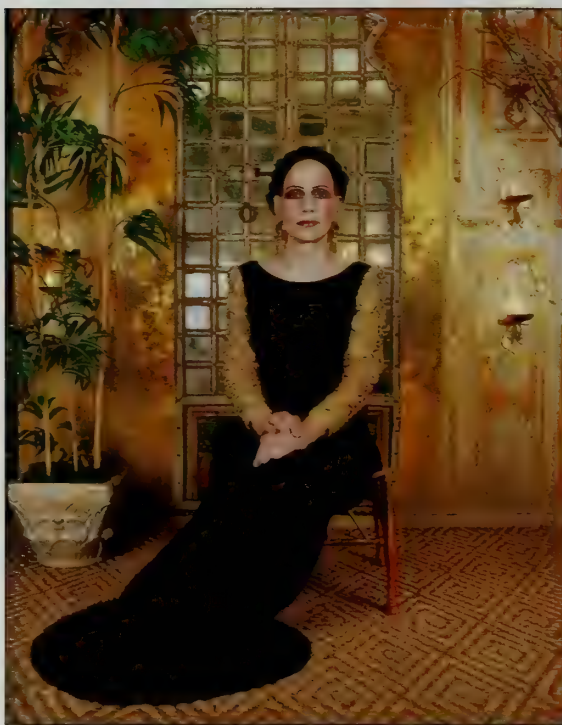
EASTERN FANTASIES IN MANHATTAN FOR THE FASHION PERSONA

Text by Steven M. L. Aronson/Photography by Michael Moran



There are three or four countries I haven't been to, the rest of the world I've seen; what I do is reinterpret civilizations in my own fantasy," sums up Mary McFadden, the fashion designer to whose exotic aesthetic virtually nothing is foreign. "All those civilizations *are* Mary McFadden—that's her style," says her friend the jewelry designer Kenneth Jay Lane, "and if she can't find

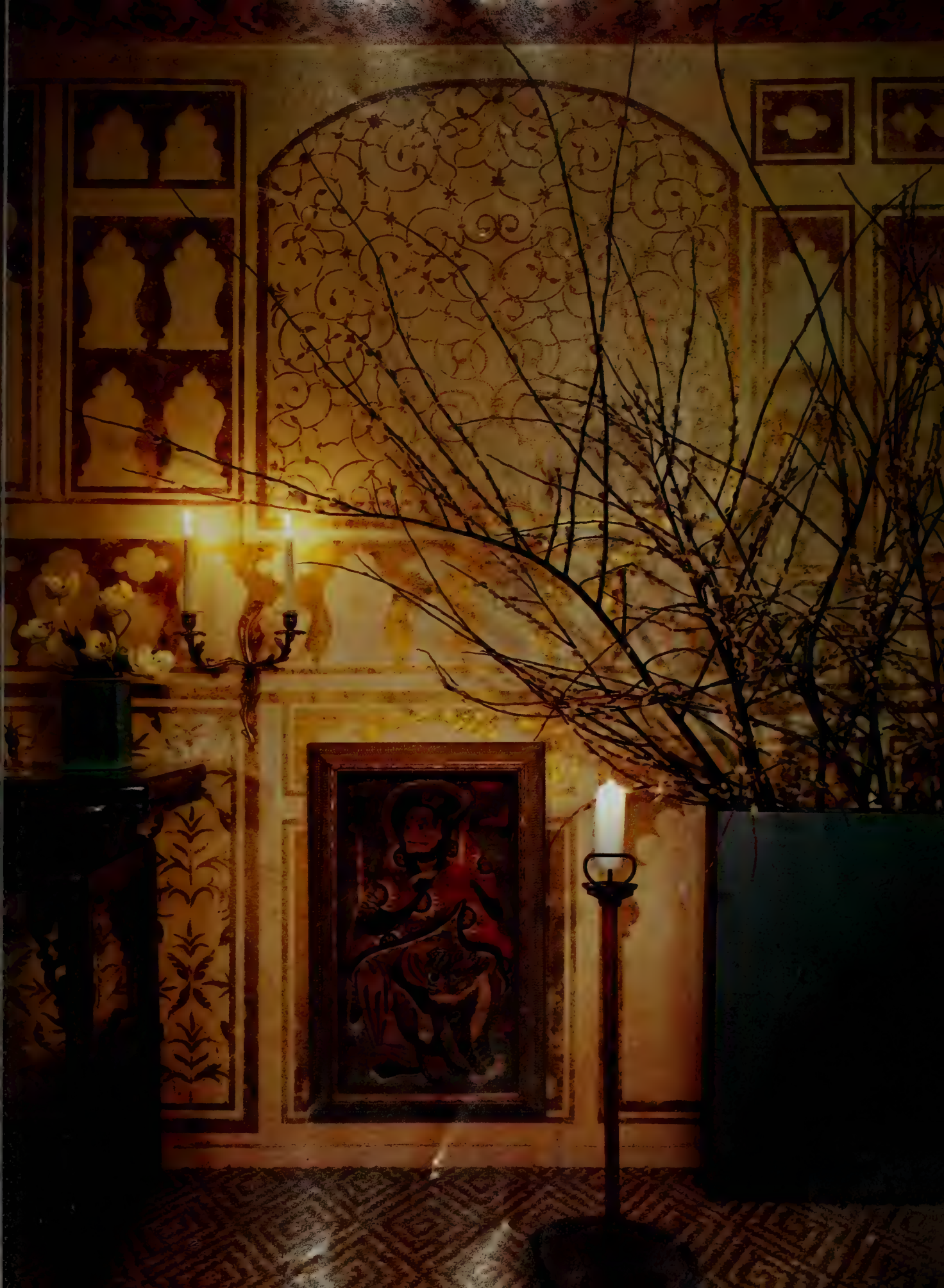
"Pieces range from 2000 B.C. to the present time," says McFadden (right, in a dress of her own design). Disparate elements can be blended, she says, "if you buy all the same quality." **BELOW:** A Korean mandala painting hangs before an Edo-period Japanese trunk.



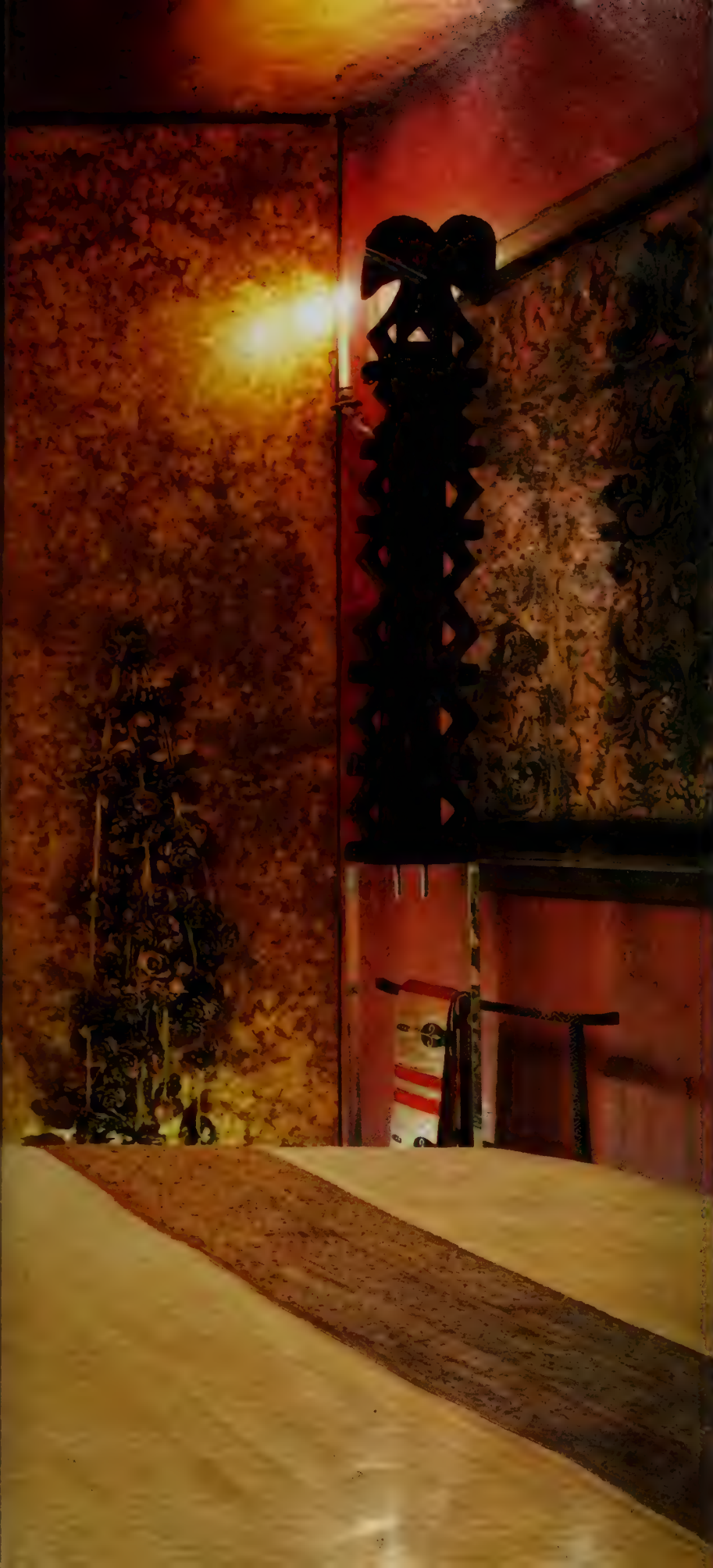
the civilization she's looking for, she invents it. She romanticizes things beautifully." The supercivilized tribe of women McFadden has dressed includes the likes of Diana Vreeland, Babe Paley, Barbara Walters, Faye Dunaway and Hillary Rodham Clinton. Not to mention Jacqueline Kennedy Onassis, who at a 1970s Metropolitan Museum gala glided sleekly through throngs of women in big-skirted ball gowns

"It's wonderful during the day, but with all the candles, it was designed to be a night apartment," McFadden says. **OPPOSITE:** Candlelight reflects off the gold-leafed walls, which were "inspired by the jalee work in Rajasthan palaces." The Tibetan painting is 18th century.









wearing one of McFadden's simple white, strapless, pleated columns that lent her the timeless grace of a goddess.

Curiously, it is a no-nonsense black steel Manhattan high-rise that the creator of such classically inspired clothes calls home. What drew McFadden to this uninspired building, it turns out, was the view it affords of the East River. "Having lived for much of the sixties in Africa where there is no water, I only wanted to live by rivers now; water became very important to me—and yes, the apartment came with running water," laughs McFadden, who is married to thirty-four-year-old Greek-born producer and director Vasilios Calitsis. "I'm on my eleventh husband," she says, "but remember, three died and one was assassinated."

A past president of the Council of Fashion Designers of America and a member of the Best-Dressed Hall of Fame (last year she was cited by the International Best-Dressed List as a continuing inspiration of elegance), McFadden is as usual clad in McFadden. "I wear only my own things, it's cheaper that way," she says. "Today I have on a hand-pressed pleated sarong in a beautiful Italian silk wool based on a Javanese design, a narrow quilted jacket in black China silk with a closure symbolizing the sun in cordonet technique, and a row of black pearls. And I'm wearing a Renaissance-style hairdo with a thin black braid knotted at the nape of my neck."

Demonstrably, the decor—
continued on page 174

McFadden treated the bedroom walls to resemble Indian sandstone, then furnished the space with an 18th-century German chandelier, a Japanese storage chest, a 19th-century Syrian chair with mother-of-pearl inlay and a 16th-century Medici tapestry.

UNDER THE SPELL OF PROVENCE

REAWAKENING THE SPIRIT OF CHATEAU DE MONTFORT



One of the south of France's better-kept secrets is how little time it takes to leave the Côte d'Azur, with its necklace of grand hotels and casinos, for the simpler, more timeless appeal of the Provençal countryside behind it. A half hour's drive inland from the coastal road that links Cannes to Nice is sufficient to plunge you into an ancient Mediterranean world in many ways unchanged since the Romans: The same chant of cica-

das rises from the olive groves, and a mixture of jasmine and crushed thyme still perfumes the night. It is a magical, mountainous country fought over by generations of French and foreign noblemen, among them the counts of Toulouse and Barcelona and the dukes and princes of Savoy. Its history lingers in dark convents and crumbling castles.

The Château de Montfort, built in the thirteenth century as a hunting lodge, passed through many hands and ex-

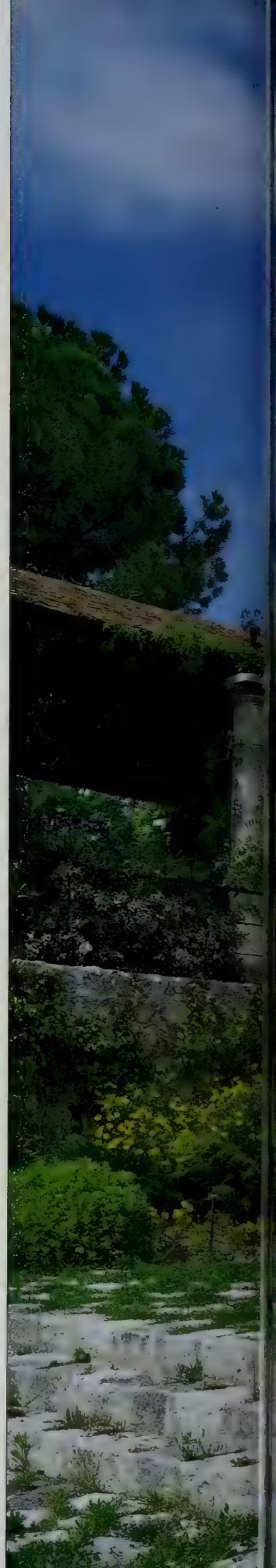
"I wanted it to reflect the essence of Provence," designer Keith Skeel says of the restored Château de Montfort in the south of France. RIGHT: Only the 13th-century tower and a few walls had survived. LEFT: Platters and cups by Jean Cocteau attest to the resident's fascination with him.

perienced many turns of fortune before it was acquired by its present owner, an American businessman who had been looking for a house in the area for some time. It was not a choice for the fainthearted: Little beyond the château's original octagonal tower and a few walls were still standing. He contacted Keith Skeel, a London-based antiques dealer and designer who had already redone three houses for him, to ask what he thought.

"It sounded totally mad and totally wonderful," recalls Skeel. "I've always loved that part of France, and I knew my client well enough to be sure that nothing would deter him from giving the château back every bit of its past glory. I decided as the project got under way that I'd let myself be guided by a sense of place—by all the extraordinary colors and smells of Provence and its strange mixture of grand architecture and higgledy-piggledy conversions and additions. Above all, I wanted my client to be completely at home in an environment that would look as if it had simply evolved over the centuries."

With this ambitious brief

*Architecture by Philippe Caron and Stephen Betts/Interior Design by Keith Skeel
Text by Michael Peppiatt/Photography by Marina Faust*









in mind, Skeel brought in architects Philippe Caron and Stephen Betts, landscape designer Pierre Butruille and artist Rachel Espinasse, as well as a large cast of craftsmen—some of them local, others from the United States. Not only was there an ancient castle to raise out of its own ruins but a guest cottage to build from scratch and a garden, with terraces, a pool and even its own amphitheater, to plan. Knowing that everything from major reconstruction to choosing kitchenware had to be completed within eighteen months, Skeel and his team promptly got to work. The dealer found the variety of problems to be solved very much to his taste.

"I enjoy lots of activity," Skeel says, "and whenever I couldn't find a solution to something, I'd just lie down under that great Provençal sky, drinking in the aromas from the herbs and pine trees, until the answer came. I realized this was going to be a very individual kind of house, with my client's personality stamped on it. So when it came to finding a mosaic for the pool or the amphitheater, for example, it clearly had to be something inspired by Jean Cocteau, since my client is an enormous enthusiast and collector of his work. I like to think of this property as a place where you can relive the enchantment of a film such as Cocteau's *La Belle et la Bête*. In the same way, I put a tree house in the garden because I knew that he would often have children coming to stay."

Of the garden's luxuriant foliage, only the solemn lines

"The floor's carefully chosen old stone slabs and columns shaped from molds of ones in the tower make the new reception room blend in seamlessly with the original structure," says Skeel, who collaborated on the residence with architects Philippe Caron and Stephen Betts.



ABOVE: A formal dining room was created out of a cellar that was once a cave; the existing plaster was stripped to uncover the stone underneath. Chairs upholstered in leather embossed with the château's crest join a molave table.

OPPOSITE: "The bright blue walls of the kitchen work well in this environment," notes Skeel. "In Provence nature has always been reflected in the freedom of color. Everything is at hand here," he adds. "There are no cupboards."







"Like Provence itself, the château is a mixture of glamour, madness and mistakes." **BELOW:** Cocteau artworks in the family room include self-portraits, top left and center right. A portrait of Picasso, bottom right, hangs next to a study of Orson Welles.



of cypress trees foretell of the high drama that characterizes the interior of the château. Skeel, who describes himself as "an antiques dealer specializing in eccentricities of all periods," patently relishes contrasts of theatrical effect. The terrace leads into a vaulted stone reception room, where everything from the flagged floor to the marble-topped table and pale green-and-white fabric exhales a coolness—to counter the heat of the Provençal sun beating down outside. Skeel was particularly pleased by the way the pillars he had added became indistinguishable from the original columns once they were faced with a specially tinted stone mixture. But the sparsely furnished room creates in turn a strong counterpoint to the

LEFT: "It took more than a month to remove the layers of paint to reveal the beautiful eighteenth-century paneling in the master bedroom." An English table and a 19th-century child's chair stand beneath Nora Auric's *Edouard Dermot*, a painting once given to Cocteau as a gift.



OPPOSITE: Murals by Rachel Espinasse that depict the history of the château decorate the entire length of the tower stairwell, which spirals up five stories. RIGHT: French sconces flank a Christian Bérard poster of Cocteau's 1946 film *La Belle et la Bête* in the guesthouse.

main salon, where fiery colors and complex decorative schemes proliferate.

"I wanted every room in the château to work—to have a real function," Skeel explains. "And the main salon risked being a bit of a museum piece, with its coffered ceiling and massive chimney breast. Having lived in the house, I also knew that a warm room was best for the evenings. So I began by painting the walls in different tones of red."

Although less dramatic, the château's other rooms all reveal a dominant motif. The master bedroom has kept its existing oak paneling, which Skeel replicated and extended to the dressing room. The formal dining room scarcely



needs a theme, given that it has been situated in one of the original, barrel-vaulted cellars. But twenty-two walnut chairs, with leather backs embossed with the château's crest, and one somewhat alarming skeleton chair underline the historical nature of the space. History is further emphasized by the stone staircase that sports contemporary murals recording the main episodes of the château's past. Even the kitchen is set apart by a gamut of intense blues skillfully brightening its walls.

"There you are," Keith Skeel concludes with a sly smile. "I wasn't quite sure what to do here. But I knew it was really important, so I went out and stared at the sky." □

BELOW: Grape and other vines provide shade for the columned terrace, left, used for outdoor dining. Antique ironwork embellishes the horseshoe staircase behind the 18th-century fountain. Skeel worked with landscape designer Pierre Butruille on the gardens.



FORWARD THINKING IN NEW YORK

INTEGRATING MODERN
FORMS AND FRESH INFLUENCES
FOR YOUNG CLIENTS

Architecture and Interior Design by William T. Georgis

Text by Suzanne Trocmé

Photography by Scott Frances

What Bill has done is marry the luxury and the quality found in Art Déco interiors with the ease of modern living," a European client says of architect William T. Georgis, who designed an apartment in Manhattan for him and his family that combines spare forms with materials such as macassar ebony, onyx and lacquered oak. "The simplicity of the interior makes you look deeper to see what the structure implies," adds the wife, who is American.

Georgis's approach brings to mind Mies van der Rohe's German Pavilion for the 1929 Barcelona exhibition, where the surfaces were undecorated but were made of sleek materials, including marble, slate and plate glass. Perhaps an even closer comparison could be made to Mies's 1930 Tugendhat House in Brno, Czech Republic, in which the

living and dining areas are divided by an onyx partition and enriched with a semicircular macassar ebony wall.

Georgis followed another Miesian principle—the open plan—to create a succession of fluid spaces. "We had to rethink the traditional Park Avenue apartment with the classic twelve-room layout," Georgis says. "We needed to break it down to suit a contemporary lifestyle, take it to the basics and create something less formal."

A rectangular entrance hall, which also functions as a gallery for part of the clients' collection of contemporary art, runs alongside the living and dining areas. A tripartite translucent glass panel, with bronze surrounds and open passageways at both ends, acts as a partition and diffuses the natural light that comes from a series of windows on the eastern wall. Punctuating the entrance hall is a structural column, clad

An open floor plan and modern furnishings were used to update a prewar Park Avenue apartment by William T. Georgis. "It's not a period interior," says Georgis, who had many pieces custom-made. RIGHT: The entrance hall is partially open to the living and dining areas.







In the living area, "a wall of draperies conceals traditional windows," Georgis points out. Over the fireplace is Jean-Michel Basquiat's *No Hay Crimen (de Classe)*, 1983. The 1950 sofa is by Jean Royère. Christopher Hyland chair and drapery fabrics; J. Robert Scott pillow fabric.

in smooth bronze, that echoes a 1979 bronze sculpture by Bryan Hunt.

What had been three distinct spaces—the living and dining rooms and the library—are now transformed. "We kept the lineup of rooms,

but we took down all the walls and defined the living and dining areas with a freestanding partition in onyx, lit from the inside," Georgis explains. The expanse of space is underscored by draperies that run

the length of an entire wall. "Lighting is always of great importance," the architect emphasizes. "By day there's terrific natural light—there are southern and eastern exposures—and the building is surrounded by churches, so the

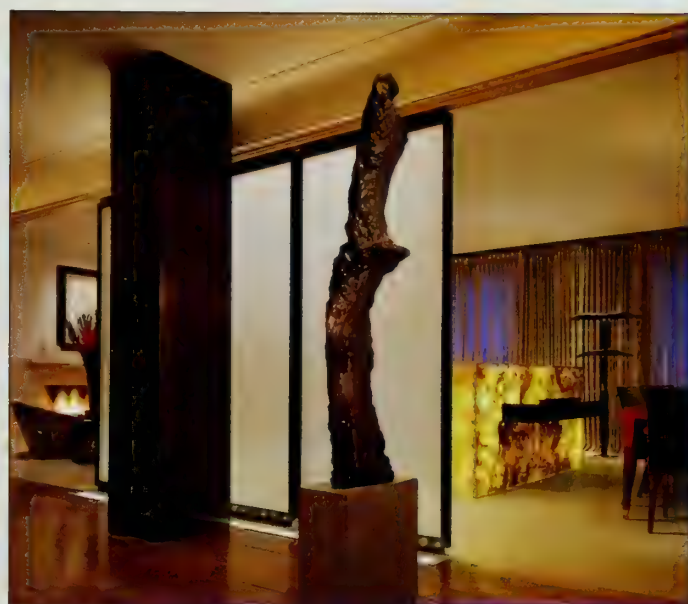


area will never be overbuilt.”

A wealth of sumptuous materials create the shells of the more public rooms. Georgis used a sand-colored limestone for the floor of the living and dining areas as well as for the fireplace, and

its coolness serves as a contrast to the richness of the red oak on the entrance hall floor. The millwork is in German oak, bleached, stained and lacquered.

All the furniture and art were purchased specifically



ABOVE: Bryan Hunt's bronze *Daphne*, 1979, is the entrance hall's focal point. Behind a translucent glass wall are the living and dining areas, defined by a partition in onyx. Larsen sheer drapery fabric.

BELOW: The library adjoins the dining area. “The husband likes to close the pocket doors so that the library feels cozy and dramatic,” says Georgis. *Magnetic*, 1974, painted on moiré fabric, is by Ed Ruscha.



for the apartment. Adding a contemporary edge to the living and dining areas are pieces by Louise Bourgeois, David Salle and Ed Ruscha. “We worked very closely with art adviser Richard Marshall,” says the husband. “It was a lux-

ury not to have to base an interior around an existing art collection. There's a sense of permanence to these rooms, both aesthetically and physically, and it will be interesting to change the art from time to time.”

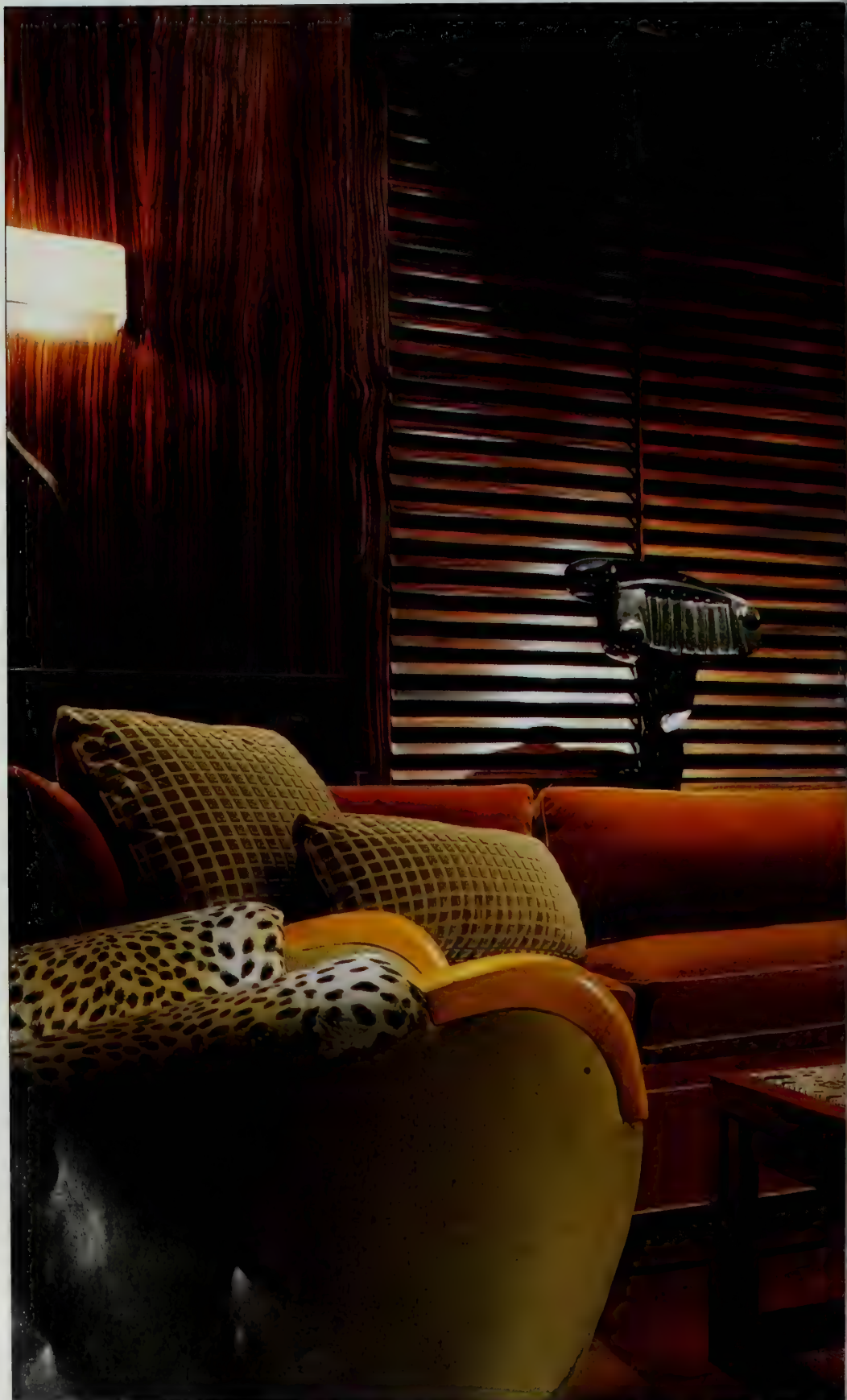
"WE HAD TO RETHINK THE TRADITIONAL TWELVE-ROOM PARK AVENUE APARTMENT," SAYS GEORGIS.



"The clients wanted a higher level of quality throughout," notes Georgis (above), who used lacquered oak, ebony and gold leaf. "But we had to begin by gutting the apartment and reconfiguring the spaces."

"Although it's a twentieth-century apartment, we haven't adhered to one period," Georgis notes. "But there's always a relationship among the pieces in each room." In the living area, the architect designed tub chairs to complement the Jean Royère sofa. Ming-style cabinets in *wenge* wood with gold leaf and a delicate butterfly motif, also designed by Georgis, flank the fireplace and open up to reveal striking orange-lacquered interiors. "The clients and I share a fascination with Oriental artifacts," says Georgis. "We've incorporated Japanese pieces from the Edo period, which go well with European objects."

On one side of the onyx partition, two French slipper chairs by Maxime Old form a seating area around a Royère table from the 1950s. In the dining area, a 1950s gilt-bronze chandelier with an organic design by Felix Agostini hangs above a mahogany table and chairs. "The chandelier offsets the rectilinearity of some of the other



For the library, "we made both walls and shutters of macassar ebony," says Georgis. He also designed the sofa and table. The sconces are by

Felix Agostini. Clarence House sofa velvet; Old World Weavers pillows; Houllès pillow welt fabric; solid-color chair fabric from Kravet.





objects," Georgis points out.

The library, beyond the dining area, is concealed behind pocket doors. Lined in macassar ebony, it is a dark and dramatic room at night; during the day it offers corner views surely unequalled in

this part of Manhattan. "That was the primary reason for buying the apartment," the husband says. Two Erton club chairs from the 1950s are juxtaposed with unusual pieces, including a low table with sections of bamboo inlaid in

resin. Branchlike gilt-bronze Agostini sconces with silk shades are set against the ebony walls. "A mix of organic forms and smooth materials can be very appealing," Georgis remarks.

The southern wing, a group

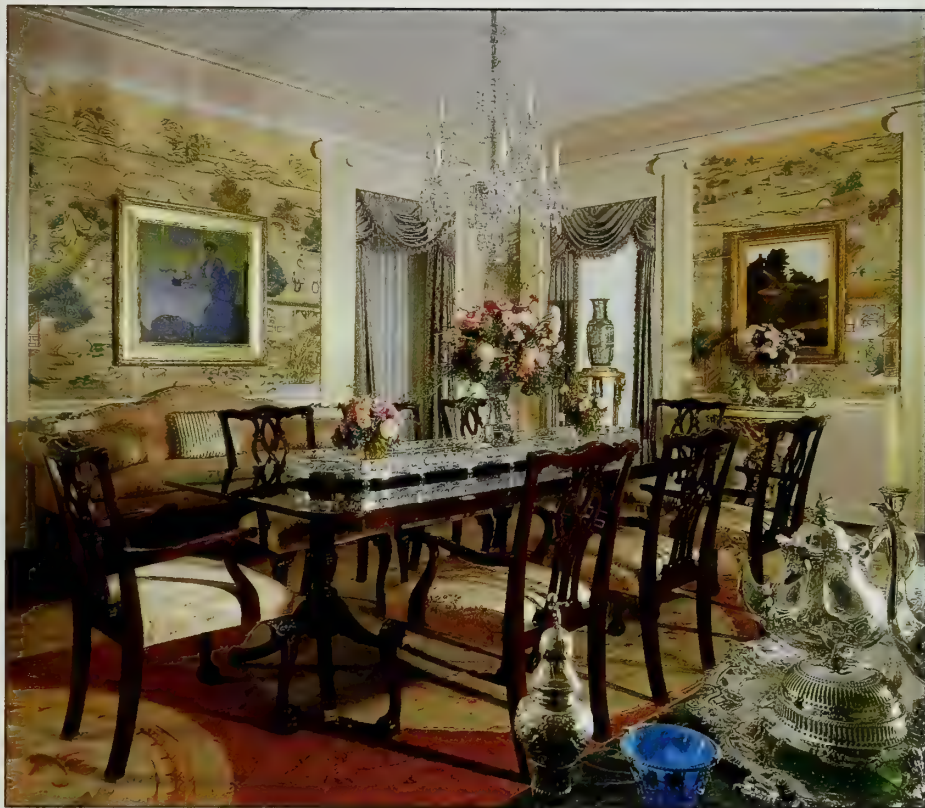
of rooms that make up the sleeping, kitchen and domestic areas, is just as detailed and colorful. "I wanted the two suites, the public and private areas, to be divided by space and location but not style," the wife says.







LEFT: *A Lady in Evening Dress*, circa 1893, by William Merritt Chase faces Robert Graham's *Figure III-F*, 1989–90, in the living room. At left are three works by Maurice Prendergast; at right, two George Inness oils. French chenets from Newel. Scalamandré ottoman fabric.



ABOVE: A circa 1840 tea service and wine cooler by Paul Storr are in the dining room near *Hillside*, circa 1860, by William Morris Hunt. At left is Frederick Friesseke's *The Breakfast Room*. Waterford chandelier. Scalamandré chair cushion and sofa fabrics. Gracie wallcovering.

self as an interior designer with an unusual grasp of architectural subtleties and, in his words, as “a ruthless protector of Houston’s historically significant buildings.” Meanwhile, Staub lived long enough to enjoy his rediscovery by a generation for whom eclecticism was no longer a dirty word; by the time of his death in 1981, he had been hailed as a prophet of postmodernism and reinstated as the city’s signature residential architect.

The major opus Holley had prepared for all his life didn’t come about until nearly twenty-five years after he had left for Europe, when he received a good news/bad news call from clients he had worked for on two previous projects. The good news was that they wanted him to decorate one of Staub’s most celebrated houses, a Regency-style mansion built for a Houston oilman in 1938. The bad news was that Holley had only a few weeks before the couple, both of them astute art collectors, were scheduled to host a gala for a cultural organization.

Holley found the house “a blank can-

vas” devoid of light fixtures and painted entirely white—with the notable exception of the gold-and-lime-green décor in the south wing added by the second owner in the early eighties. To bring Staub’s detailing back into focus, the designer hired Houston painter David Milam, who as a teenager had apprenticed in Staub houses when they were new. Up to five subtly varied shades of white give dimensionality to dentils, Ionic volutes and other moldings and doors, while the upper floor’s muted, grayish celadon artfully integrates Staub’s parlors with the Neoclassical master bedroom, which is part of the eighties addition.

Respect for the architecture didn’t



LEFT: The paneled library exhibits *Region of Mt. Washington*, 1940, by John Marin, right, and *Western Landscape* by Marsden Hartley. Tapestry fabric from Lee Jofa. OPPOSITE: *La Chambre* by Bernard Lamotte hangs in the master bedroom above a 19th-century settee.

BELOW: *Marginate*, 1973, by Kenneth Noland commands the landing above the recreation room, which displays *Black Roses, May 25, 1991*, by Donald Sultan, center, and Robert Motherwell's *Black for Mozart*, 1991, far left. Floral fabric from Coraggio. Brunswick & Fils plaid.

mean turning the house into a static museum piece, however; Holley has instilled in it a liveliness and sense of adventure. The dining room, for example, is resplendent with the clients' Paul Storr silver and part of an extraordinary collection of American Impressionist art, which Holley hung against a Chinese-style watercolor-on-silk wallcovering. "We really broke the rules in hanging paintings of this quality against a pattern," he admits. "But then that's what was done when these works were being painted."

In the entrance hall, small Alexander Calder and Henry Moore bronzes resting on a pair of giltwood side tables offer a modernist counterpoint to the prevailing classicism, as do the Robert Graham nudes sharing the living room with portraits by William Merritt Chase and John Singer Sargent. The walnut-paneled library has an unexpected flair keyed by vivid abstract landscapes by John Marin and Marsden Hartley.

The collaboration between the late architect and the designer he inspired is seamless. Like Staub, Richard Holley has translated an Old World vocabulary into a sophisticated vernacular uniquely suited to the new South. "We shouldn't have to rely on anachronisms like French or English country when we have such fantastic American houses," he says. "And I had no intention of making this one anything other than what it is: a great American house." □





HOTELS
BALI'S BEGAWAN GIRI
A LUXURY RETREAT NESTLED IN THE HEART OF THE JUNGLE



"It's our realized dream," Bradley Gardner says of Begawan Giri, a private resort near Ubud, Bali, which he and his wife, Debbie, created with architect Cheong Yew Kuan. ABOVE: Wanakasa, a tree house set on stilts above the jungle, is one of five self-contained villas on the grounds.

*Architecture by Cheong Yew Kuan
Text by Carol Lutfy
Photography by Tim Street-Porter*

"Cheong is incredibly visual," says Gardner. "He was able to walk the property and just gauge by eye where things should go." "Elevation issues were quite a challenge," adds the architect. OPPOSITE: The open-air teak living pavilion affords views of the Ayung River gorge.



RIGHT: Wanakasa's master bedroom has a fireplace made of local stone, teak floors and a ceiling lined with rattan mats from Borneo. "It might seem strange, but it can be cool enough at night in the dry season to require the warmth of a fire," explains Cheong.

When Bradley Gardner and his wife, Debbie, visited the Indonesian island of Bali in 1989, the then thirty-nine-year-old entrepreneur owned an international chain of fashion jewelry boutiques and a host of residential properties. But he was searching for something more.

On Bali, a remarkable site near the tiny village of Begawan, in the center of the island, spoke to him: a promontory with a lush jungle of moss, tree ferns and flaming ginger that tumbled down its sides for three hundred feet. It harbored a legendary freshwater spring that branched into three waterfalls. It also had unobstructed views of mountains and terraced rice paddies, and it echoed with the rush of rivers and birdsong.

The couple soon began to purchase small parcels of what would come to encompass an over twenty-acre site bounded by two rivers. "Debbie and I had an inkling that we had found paradise, but we had no vision for it then," Gardner says. "For years I just looked at the land, and eventually the land told me what to do."

What the land told him was to transform the site into "something more than a private garden or a hotel," Gardner says. This past January he and his wife opened Begawan, a literally Wise Man's Retreat, a five-villa, twenty-room compound that is Bali's newest luxury retreat.

Located about ten miles



"THE DIFFICULT THING WAS FIGURING OUT A DESIGN WORTHY OF THE SURROUNDING NATURAL BEAUTY."



from Ubud, the island's cultural capital, Begawan Giri reflects Balinese influences but is not exclusively Balinese in character. Instead, each villa, equipped with a swimming pool, baths and extensive gardens, possesses its own distinct architectural style. A strip of terraced lawn separates the villas on the eastern periphery from the water gardens to the west.

Situated just feet above the Ayung River, the water gardens make up a central component of the health spa. They were the first project that Gardner tackled. In 1990 he and landscapers John Pettigrew and Thorston d'Heureuse, members of his team, used the land's existing contours to outline a steep stone staircase that winds down to three plunge pools sculpted into the hillside. Shrouded by jungle and mist from the waterfalls, the gardens are cool and private. Fed by Toya Mampeh, a mountain spring that has been venerated by local villagers for centuries, they are the spiritual pulse of the property. "There's nothing precious or fussy about them," says Gardner. "We wanted guests to feel like they'd stumbled upon something that was already there."

That goal set the tone for much of the architecture. "The most difficult thing was figuring out a design that was worthy of the surrounding natural beauty," says Begawan Giri's master planner, thirty-six-year-old Malaysian architect Cheong Yew Kuan. "How much do you defer to it and how much do you try to get it under your

LEFT: A series of mossy arched stone gates lead down to the lush riverside water gardens. OPPOSITE: Contemporary Balinese architecture and elements of colonial Java combine in the layout of Bayugita. An ironwood deck borders the infinity-edge pool.





control? Achieving a balance was a constant challenge.

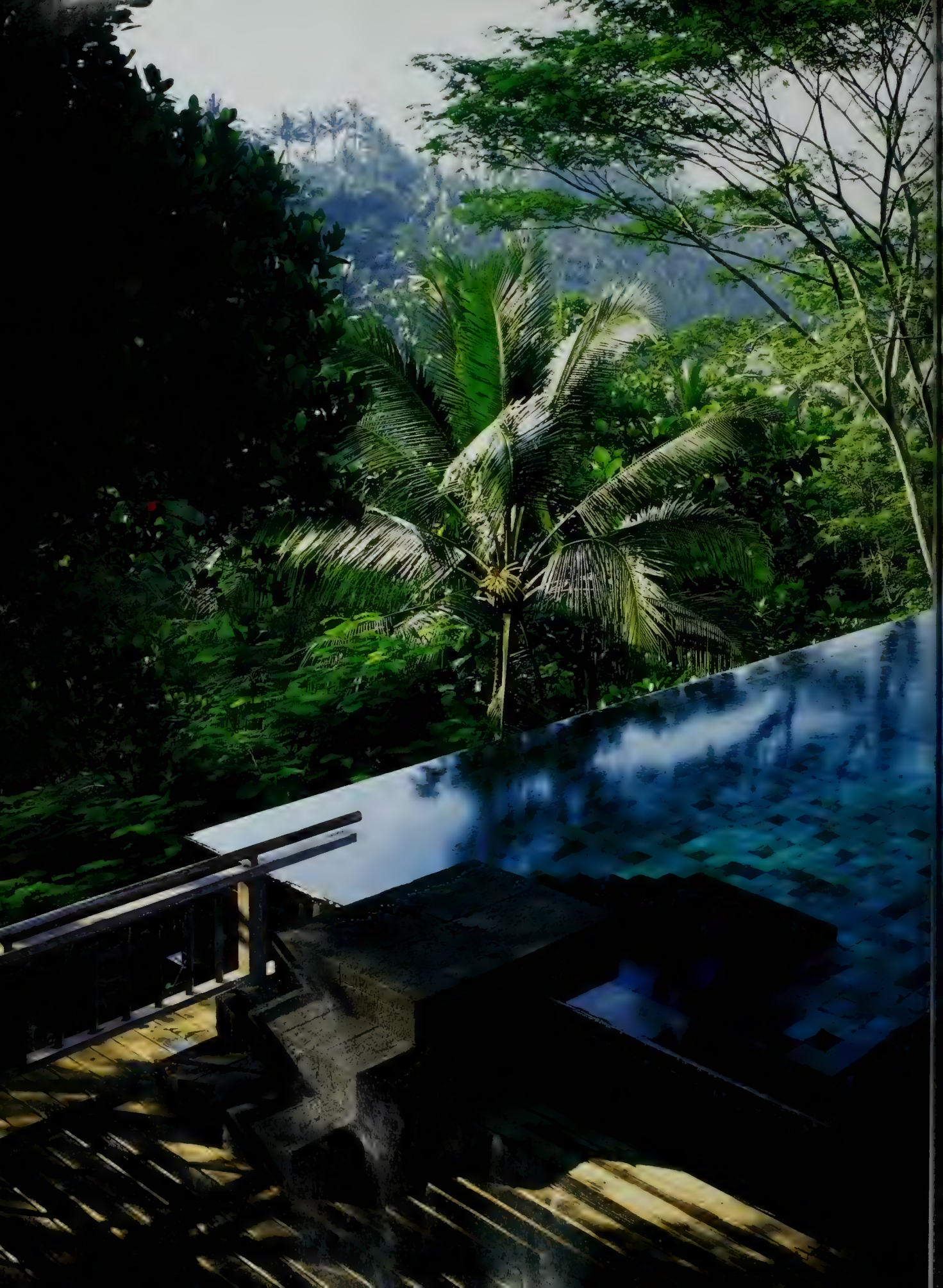
"Bayugita, or Windsong, was the first villa we built together," continues Cheong. "Architecturally, it reflects the process of Bradley and I getting to know each other." The most intimate of Begawan Giri's villas, it pays tribute to Balinese architecture with its *alang-alang* roofs and decorative carved timber detailing. The rooms of the two-story, mazelike house are connected by narrow cor-

continued on page 175

ABOVE: The living/dining pavilion of Tejasuara was constructed with square posts and beams of recycled ironwood telephone poles. At right are drums from Timor. LEFT: The villa's walls were made with stone ferried in from Sumba. A fire pit juts out into the spring-water pool.

"The structures, furnishings and fabrics of Tejasuara were inspired by those of Sumba, a tribal and primitive island," Cheong points out. A thatched roof shelters the master bedroom, which has walls and floors of *merbau* wood. A Javanese bench stands at the foot of the bamboo bed.







"The clean, sharp lines of Tirta-Ening, which are reminiscent of those in old Javanese houses, contrast with nature in geometry but blend in with the site," says Cheong. "The compound is a harmony of stone, wood, water and landscape; the villa is all about water."



"It was a stone-by-stone, picking-your-way-across-a-stream process," architect Frederick W. Stelle says of transforming a house in Bridgehampton, New York, into a residence for art dealer Irving Blum and his wife, Jackie. The structure was once a Victorian schoolhouse.

For decades Irving Blum bought paintings instead of houses. Art was his real estate. On a studio visit in 1962 he picked out a series of Campbell's soup cans by a young man named Andy Warhol; he showed them in his Los Angeles gallery and eventually bought them for one thousand dollars. Blum

was one of the first dealers to exhibit the work of Jasper Johns, Frank Stella and Robert Rauschenberg. Early on he saw the power of Roy Lichtenstein's benday dots and Ellsworth Kelly's curves.

While his friends in Manhattan shopped for new apartments and summer houses in the Hamptons, Blum visited studios. In the seventies and

eighties he nurtured a new generation of artists, including Bryan Hunt, Donald Sultan and Andrew Lord. For years Warhol's soup cans hung on the wall of the apartment Blum purchased when he moved to New York; three years ago he sold them to the Museum of Modern Art for many millions of dollars. "Other people say their



COUNTRY HOUSE ART GALLERY

JACKIE AND IRVING BLUM
TURN A CONTEMPORARY EYE
ON BRIDGEHAMPTON

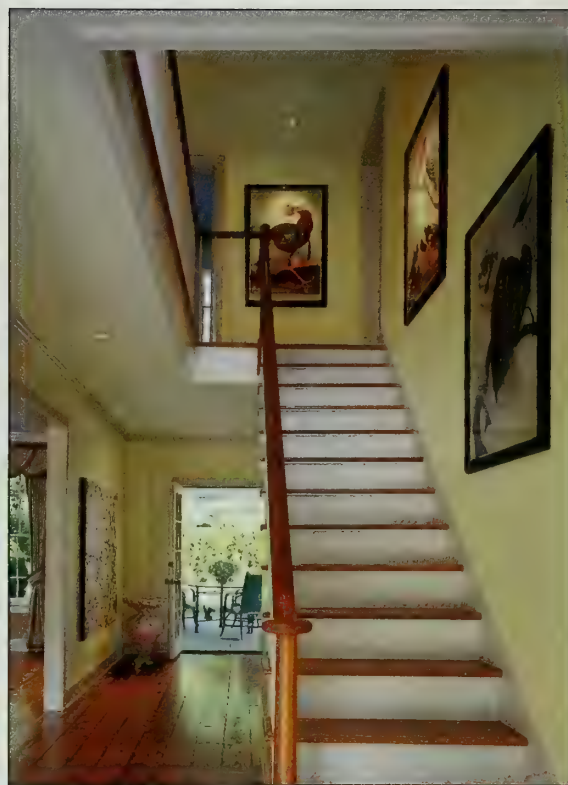
Architecture by Frederick W. Stelle, AIA

Interior Design by Barbara Morgan

Landscape Architecture by Perry Guillot, ASLA

Text by Susan Cheever

Photography by Peter Vanderwarker



prayers at night," says Blum's wife, Jackie. "Irving counts his pictures."

In 1995, however, Blum saw a house—a dilapidated collage of two barns and a schoolhouse, framed by three sloping acres in Bridgehampton, New York. Built in the style of a Victorian carriage barn with three cupolas, the structure was only one room

wide and stretched along a gentle ridge under huge specimen walnut, pine, magnolia and maple trees. "I thought it was rather hopeless," says Blum. "It was Jackie who saw its possibilities."

At first the Blums intended to fix up the house, hang a few paintings and move in for the summer. "The project evolved from paint-up-and-

fix-up to going over the house from one end to the other and redoing it," says Frederick W. Stelle, the Bridgehampton architect who did the renovation. "But it was never laid out as a soup-to-nuts job; we went from room to room and changed anything that didn't look right."

Each thing that didn't look right—from the small barn

ABOVE: Stelle designed a Shaker-style railing for a stairway that connects the house's three stories. Walton Ford's watercolors line the walls. In the entrance hall are the painting *Untitled Map*, 1990, by Guillermo Kuitca and a ceramic pot by Andrew Lord.

windows in one room to the narrowness of the dining room—led to more things that didn't look right. By the time Stelle and the Blums were finished, they had also enlisted the help of interior designer Barbara Morgan, architect Alison Spear, who suggested the interior colors and provided initial guidance, and landscape architect Perry Guillot.

The old faux-board-and-batten carriage barn was torn down to its studs, the driveway was reconfigured, the swimming pool moved, formal gardens designed and a poolhouse built to mimic the lines of the main house. Inside, walls and windows were repositioned, new rooms created and the second and third floors opened up. "Doing the

house was harder than I thought it would be because I got very focused on it. I wanted it to be right," Blum says. "That was the downside. That was also the upside."

The new residence provided yards of fresh, blank walls—i.e., gallery space. "Part of the persuasion of the house was the chance to hang more pictures," says Blum. "I've always made studio visits, but now I was looking for things for a country house." While he roamed SoHo and Tribeca, his wife collected talent in Bridgehampton. "I was very determined that everything we did here would be local," says Jackie Blum. "If you live in the community, you have to give back to the community."

In the dining room, Bar-



ABOVE: "The dining room was perfect—for two people," says Blum (left, with his wife, Jackie). "So we moved the wall back." Ceramist Joan Platt made the black-glazed dinner service. The still life is by Tony Scherman. Waterford crystal. Wallcovering, Osborne & Little.

RIGHT: Horse paintings by Joe Andoe inspired the neutral palette of the living room, where the original beams and posts are still visible. A ceramic piece by Ken Ferguson rests on a Mission-style table. The rope chair is from the Orkney Islands. Osborne & Little wallcovering.







ABOVE: Richard Baker's painting *Shield*, 1993, and photographs by Lynn Geesaman hang in the master bedroom. **BELOW:** Stelle installed paneling and a window seat in the west sitting room, which faces the rear garden. The painted wood table and chairs are Swedish.

RIGHT: Landscape architect Perry Guillot added a poolhouse that echoes the lines of the main house. "The renovation took a year, but Irving was a quick study," says Stelle. "Jackie would articulate a problem, we'd come up with a solution, and Irving would say, 'Let's do it.'"

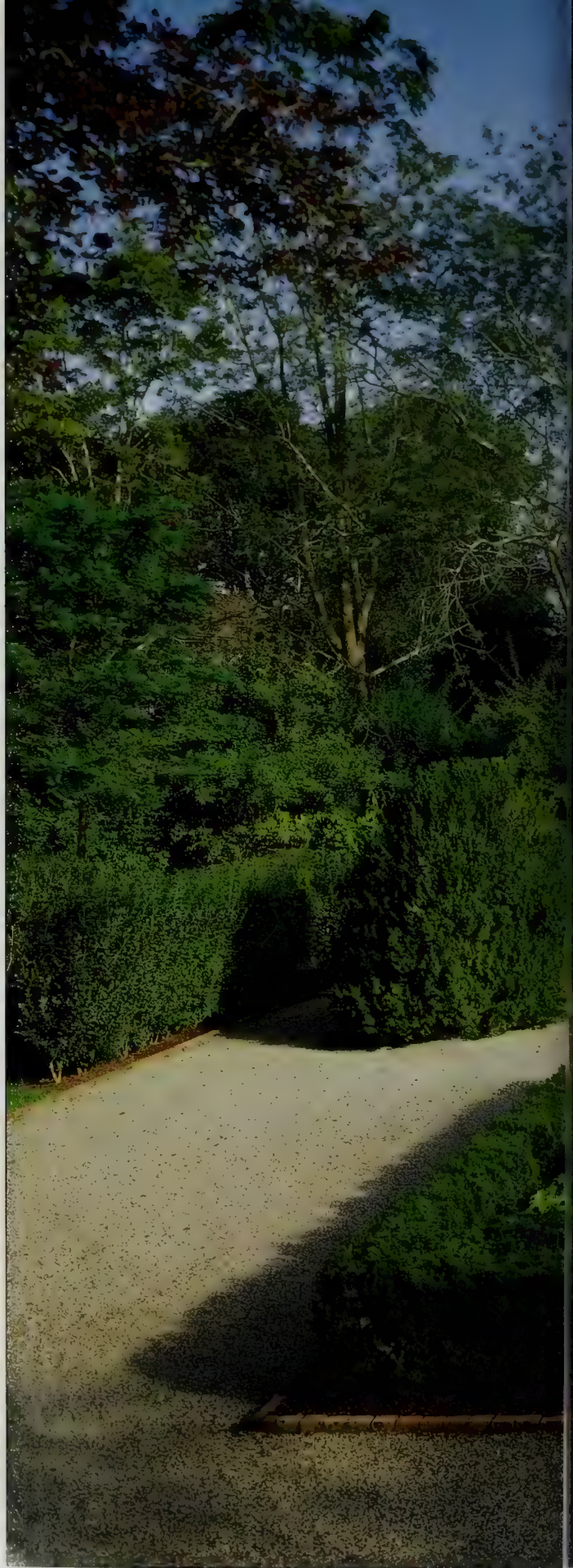


bara Morgan—whose shop in Bridgehampton, Cabbage Rose Interiors, is less than a mile away—added light green draperies on green rods to complement the color of the walls and placed Windsor chairs around an antique English table. Jackie Blum chose a leaf-patterned wall-covering as a background for the romantic encaustic flower

paintings of Canadian artist Tony Scherman, which are framed by the barn's original posts and beams as well as by the new moldings installed by Stelle.

The living room, with its valanced draperies and formal mantel—designed by Stelle—became a gallery for the horse paintings of Joe

continued on page 175





AN ENGLISH HOMECOMING

TRADITIONAL DETAILS AND RICH TONES WARM UP A LONDON HOUSE

Interior Design by Nina Campbell/Text by Elizabeth Lambert/Photography by Christopher Simon Sykes





Stones are what make a house, stones in the ancient sense of shelter for the life of a family. Once you've lived in a house, every stone has a message. How could I ever sell a house where we've had a Christmas Eve celebration or a child's birthday party? It's important to know where you have your footsteps."

That definition of the true value of home comes from a client who was brought up in the sophisticated culture that was, and is becoming again, Beirut. He, his wife, who is English, and their two young children are based in Paris, but they come to London often, and the house is always ready to welcome them back, thanks to Nina Campbell, the London decorator known for rooms replete with English comforts.

"I realized that returning, opening the front door and walking in, would be an important part of this house," Campbell explains. "The entrance hall should be a significant area, and what is the most welcoming thing you can give to someone arriving in London? Sunshine. So I faked a little sun by putting yellow curtains of unlined taffeta at the end of the entrance hall, which are the first thing you see when you open the door. If there's the slightest glimmer of light outside, the corridor is filled with sunshine."

"I want to be able to walk in and see infinity in front of

"My clients have a formal way of living, but they also wanted the house to be warm and comfortable," Nina Campbell says of the London interiors she designed for a businessman and his family. Low table from Christopher Norman. Manuel Canovas gray armchair fabric.



"I don't believe in saving rooms for special occasions," says the husband, who uses the formal dining room frequently. Campbell employed the same silk damask for the walls and draperies to offer a sense of continuity. A Derby porcelain dessert service is displayed on the wall.

me," the husband says. "Nina gave us a feeling of the trees and the garden outside, and a reminder of the sun."

Campbell decorated the client's first house in London, in 1978, and has worked on every residence of his since. "She always gets a sense of place—a Frenchness for our house in Paris; all the colors of the landscape and the sea for our house in Cap d'An-

tibes; furniture from Damascus for our new apartment in Beirut," he remarks. "If we see the work halfway through and are surprised by something like an undercoat of black to give depth to a red wall, we don't panic, because we know there's a reason."

"I can suggest something risky—like putting flower prints on a wall covered with chintz—and they're with me,"

says Campbell. "They're not afraid of detail and richness. I suppose that comes from the French influence that was part of life in Beirut. England has become so informal that we've forgotten what a kick it is to sit down to a beautifully set dining table."

His love of formality, her informality—a balance has been struck. So who makes the decisions on colors and



fabrics? "She does," the husband says. "It's like that old joke about the man who was asked why his marriage was so successful and he replied that they had agreed that she would be in charge of all the minor decisions—like where they would live, how many children they would have, where the children would be educated—and he would be in charge of the major deci-

sions—like international politics and the world economy. So I needed a study for all that thinking."

Which doesn't mean that the house is divided into "his" and "hers." "On a cold day he has a fire in there, and I often go in for a cup of tea," the wife says. "I suppose the morning room could be called my space—my desk is there—and with those big

trees outside, it's a bit like being in a tree house. But I love the conservatory too. Nina pointed out that you have to think carefully about what you want a conservatory to be. It's the end of the house and the beginning of the garden, so it could be either. If you want to grow rare plants, then you get harsh light and spiders, and you might as well have lunch in a potting

ABOVE: Details such as an extra chair next to the desk in the morning room typify the character of the house. "We could go on and on refining things," Campbell says. Lee Jofa drapery chintz. Nina Campbell plaid fabric, available through Osborne & Little, on armchair.



ABOVE: A paneled study and good lighting were among the husband's requirements. "We created a two-room study in case the clients need an extra sitting room or sleeping area, but having the same wood paneling and colors connects both of the spaces," says Campbell.

shed. If you want to use it as part of the house, you must temper the light, make it a winter garden and put in comfortable furniture."

They each had specific requests for the designer. The wife wanted "a little room for china, fitted out with shelves and properly lit so I can find what I want," and plenty of

closets in the dressing room. "If we had to bring suitcases, we'd feel like visitors."

The husband wanted a sauna, a wine cellar, a paneled study, good baths, a big balcony across the back of the house and "lighting that's pleasant when we're talking to friends," he says.

That same careful thinking went into the seating. The wife's desk and dressing table both have chairs next to them, "for children and friends to plonk down for a chat," she says. "And the living room is arranged in small groups where four or five can talk. If we have fourteen peo-

ple to dinner, we need to be able to seat fourteen people in the living room as well."

Every shopping foray was a pleasure, with the three of them hard at it, morning to night. "Nina has taught me a lot," says the husband. "In return, I tell her, I've taught her how to bargain. This wasn't a house thrown together quickly. It takes time and love to find the things you really want."

"The birdcage in the conservatory," says Campbell, "was one of six I bought in a market in Argentina. But the goal was more than just filling the house with beautiful

things—even if the clients are only here for a day, the house should always look lived in."

"We walk in, and there's the sense that life has continued while we've been away," says the wife. "Everything is planned exactly the way we like it, and everything is ready, just for us. It's like coming to a very private hotel." □

OPPOSITE: "Without blinds the light would have been harsh and the temperatures extreme," Campbell says of the conservatory. The room also needed a carpet, "but something woolly wasn't right," notes Campbell, who chose a sisal rug instead. Sofa and chair fabrics, Pierre Frey.



Neutral colors make the master bedroom seem larger. Campbell places flowers in every room "so the house always looks ready for the clients when they return." Bedcovering, chair, drapery and swing-arm lamp shade fabrics by Nina Campbell, available through Osborne & Little.



**Its clock was designed to measure time
within 1/40,000th of a second. And the rest
of the car to help you lose track of it.**



Could it be a time machine in disguise? What else would you call the sheer joy of driving a luxury car this precisely engineered? Indeed, from the moment you close the multisealed door to the instant its 253 hp engine purrs to life, the Chrysler LHS proves that worldly elegance can coexist with NASA-like precision. The 1999 Chrysler LHS, \$29,545 fully equipped.* For more information, call 1.800.CHRYSLER or simply visit www.chryslercars.com.



ENGINEERED TO BE GREAT CARS

CHRYSLER LHS

*Base MSRP includes destination. Tax and options extra

continued from page 94

Which didn't stop the star and her decorator. "Diane is a nonstop shopper," laughs Shadley. "We'd see how many stores we could fit in during two hours." The two embarked on "a real treasure hunt," he says, "San Diego, Santa Barbara; lots of dealers who specialize in it do so out of their homes." When she brought the furniture into hers, she wanted some of the already deep-stained alder-wood pieces taken "down to their darkest version—the ebonized quality makes it so graphic," he remarks. "Color gets introduced through the pottery—really simple forms in lovely colors and glazes, navy blues, oranges and yellows."

Not everyone could muster up the courage to be so spare. But then Diane Keaton has always had a brilliant mind of her own. She is now fifty-three, and her acting career (*Annie Hall* won her an Oscar in 1978) is going full tilt. *Town and Country*, in which she costars with Warren Beatty and Goldie Hawn, will be released this fall, to be followed by *Hanging Up*, a film that Keaton is directing and costarring in with Lisa Kudrow and Meg Ryan. (Her feature directorial debut, the 1995 *Unstrung Heroes*, garnered rave reviews.) "Diane is so sure," says Shadley. "Once she makes a decision, the mission is clear. Everything got reduced to the simplest thing it could possibly be. About the time Diane bought the house, her whole aesthetic—how she wanted to live—changed. She said, 'I want to be pure about this.' And treated in such a stark way, each piece becomes a vignette or tableau."

The two-story house itself is a fluid affair, a series of open rooms flowing in and out of each other and wrapped around a pool and courtyard. "The back was a flat, open U and needed rescaling," says Keaton. "But the pool was there, and there was this huge yard. It didn't take much imagination to figure out what needed to be done." So Shadley did it, designing an arched arcade and adding a sliding door. "Now the courtyard allows you to walk out the kitchen door and into the family room," Shadley says, "creating clever ways to get in and out of the house."

Rescaling the courtyard also embellished one of Keaton and Shadley's other themes: light. Toward that end, they

opened up three smaller rooms to form an eat-in kitchen and added two large windows in the living room. "Though during the day it's about getting as much sunlight as you can into the house," he points out, "at night it's about how low you can make the lighting—with fireplaces and candles. Practically the only draperies are in her daughter's room so that she can take naps."

Keaton left vintage floor tiles in the living room and entrance hall intact, opting for bleached-out white cement in the kitchen and family room. "My other house had concrete floors, too, since I live with dogs. It's so easy to clean."

So indoor-outdoor?

"You better believe it, babe." She laughs. "Literally." When it came to the outdoors, Diane Keaton, not surprisingly, had strong ideas: "I just didn't want there to be a lawn—I can't stand grass." So she filled her front yard with lavender. "When I was a little girl, I loved lavender. Yardley's lavender," the actress remembers. "I do not wear perfume, ever, but the scent of lavender I've always loved."

"For Diane, the exterior became about lavender, olive trees and prickly pear cactus," explains Shadley. "The look of early California. It had to be arid material and look like a desert. Diane has the courage to do something extreme—and know it will be striking."

But then an unconventional woman like Diane Keaton would never end up in a conventional house. And this one may not be her last. "I've got wanderlust," she admits. "I'd like to do it all over again. You know, Jimmy Stewart lived around here in one of those great old Tudor houses [see *Architectural Digest*, April 1998]. After he died, they leveled the place—and I just know they're going to put up some horrible thing."

She stops, surveying her exquisite kingdom. "I saved this house, and I'm glad I did. I hope that, someday, when I leave, somebody doesn't tear it down. They shouldn't be allowed to do that."

For now, however, Diane Keaton is exactly where she wants to be. "This is the first time since I've been an adult—and not living with my parents—that I've felt at home. I never felt at home in New York, on Central Park West. And that's all, of course, because of Dexter—Dexter and that I'm living here." □

continued from page 103

This process of instant aging was applied with even more gusto in the kitchen. The pine sink cabinet, the beaded-board island and the pair of extra-tall walnut china cabinets were all similarly treated to reflect a passage of time that hadn't occurred and a history that hadn't been experienced. A high, round kitchen table with a multicolored sunburst mosaic surface looks as if it has stood in the same spot for years; it could have come from the remains of a Roman villa in the Mediterranean. In reality, the table is one of the thirty or so pieces Pheasant designed for the house.

"When we went to New York to shop for furniture, the clients really connected with both 1920s pieces and European antiques of the 1820s," Pheasant recalls. "This served as my frame of reference in designing furnishings for the house." His approach works best in the two bluestone-topped sideboards in Karelian birch (one of Pheasant's favorite woods) in the breakfast room, which manage to suggest Biedermeier, Restoration and the 1920s at the same time. The iron claw feet, from a nineteenth-century French bathtub, are a whimsical touch typical of Pheasant.

In the dining room, the Restoration-style serving table with S-shaped crossed legs blends with the Austrian Biedermeier dining chairs and the French dining table. And in the living room is a low table with a pair of round lenses incorporated into the base—another familiar example of Pheasant whimsy.

The master suite is at once vintage Pheasant and convincingly retro. The massive bed is birch painted to look like iron. A handsome, bouffe-front cabinet hides the television set; the carpet consists of hand-cut and hand-sewn thirty-six-inch squares of looped wool reminiscent of American rag rugs from the 1920s and 1930s.

The bedroom has a personality all its own, but in its tones and textures it reflects an integrated design concept that flows through the house like fresh air through an open window and handily accomplishes Thomas Pheasant's original goal: to "humanize the large scale of the interiors" with custom details and furnishings. It's just one room in a residence filled with many such clever, collaborative solutions. □

Patterson, Flynn & Martin

carpet



D&D Building • 979 Third Avenue • New York, NY 10022 • 800-833-0667

© F. Schumacher & Co. 1999

THE SANTA BARBARA UMBRELLA



DISTINCTIVE WOOD FRAME UMBRELLAS — ACCESSORIES — OUTDOOR FABRICS

For more information or to request our new catalog, please call 800.919.9464

Santa Barbara Designs
Post Office Box 6884
Santa Barbara, CA 93160
www.sbumbrella.com

A TOUCH OF NATURE



COUNTRY FLOORS®

NEW YORK 212-627-8300

LOS ANGELES 310-657-0510

COUNTRY FLOORS CERAMIC TILES, STONE AND TERRA COTTA IS AVAILABLE AT THE FINEST SHOWROOMS NATIONWIDE.
THE WATER COLORS COLLECTION

Wide Plank Flooring



The Authentic American Floor™

Carlisle
RESTORATION LUMBER

Stoddard, NH

Call for information or a portfolio

800-595-9663

www.wideplankflooring.com



Antique Bar·Kitchen Furniture·Accessories



1880 French butcher block

Discover the best and largest selection of
FRENCH antique kitchen and bar furniture and
decorative accessories.

1011 Twenty-Fifth St. SE, CA, 94107

Tel. 415.642.6440 Fax. 415.642.6410

www.thebutlerandthechef.com

Call for Your
FREE 44 Page
Color Catalog



1-800-599-5463
CAST LIMESTONE
by Chateau



SITEWORKS

ARCHITECTURAL CAST STONE

www.chateaulimestone.com

*The
magic
of
moving
water.*

Patina Wave

Acid-washed
aluminum and
translucent onyx

Other models
are available.
Finishes include
metal, hardwoods,
ceramics, glass,
mosaic tile and
natural stone.



capsis
FOUNTAINS

Available through
architects and
interior designers.

Call for brochure: 1-888-654-5244
www.capsisfountains.com

continued from page 110

nig had moved with his family to southern California in 1939. After serving in France and Germany in World War II, he returned to school at Pasadena City College. As a student, he saw his first copy of *Arts & Architecture* in a library—an experience he credits with helping propel him toward an architectural career. To this end, he transferred to the School of Architecture at the University of Southern California, where the visiting faculty included such committed modernists as Gregory Ain, Harwell Hamilton Harris, Robert Alexander and Richard Neutra. Soon Koenig was working on projects alongside Soriano and with the office of Jones and Emmons. He opened his own office in 1952.

Reflecting on the work that he and other Case Study architects were doing at the time, Koenig cites a number of accomplishments. “We moved garages to the front and living rooms to the back, to put them closer to the yard,” he says. “We used steel, which in addition to being economical gave us a different living environment. It opened up the plan, letting us use more glass to create more light, which helped heighten the relationship of the interior to the exterior.”

In 1957 a couple without children—Walter Bailey, a psychologist, and his wife, Mary, a social worker—asked Koenig to design a house for them. With the clients’ approval, Koenig sought backing from Entenza, and the editor responded by designating the Bailey House Case Study House #21. On a level site in the Hollywood Hills, the steel frame rose above concrete caissons sunk thirty feet into the ground. From those foundations to the glazing of the walls, the detailing of the pools and the furnishing of the house, architect and clients worked closely together to create a minimalist masterwork.

The east-facing front and the vulnerable west wall demand the most privacy from neighbors and passersby and thus are completely covered with white steel panels. The north and south elevations are, by contrast, virtually floor-to-ceiling walls of glass. The front entrance is slightly off-center, with carport and storage cabinets to the right and the living area and kitchen to the left. West of this area, a central core of baths, separated by a small, open-roofed atrium,

leads to the master bedroom and the study, which doubles as a guest bedroom.

After a decade of enjoying their radical residence, the Baileys moved to the East Coast in response to professional needs. A succession of owners for the next thirty years with weaker commitments to maintenance and preservation led to the building’s serious deterioration before its recent rescue and resuscitation by Dan Cracchiolo, who acquired the house in 1997. “I came to this,” he confesses, “from my life in film and my love of photography. As I studied and collected photographs, I discovered Julius Shulman and architectural photography, and then I grew to love the buildings themselves.” In this aesthetic quest he gives particular credit to his mother, Linda Winslow, who designed the house’s landscapes, and to his friend and mentor, film producer Joel Silver. “Silver’s passion for architecture and design, particularly his restoration of two houses by Frank Lloyd Wright, served as a model for my own different journey,” Cracchiolo insists.

The owner acknowledges an edgy ambivalence between wanting, on the one hand, to restore Case Study House #21 to its original condition of fifties “purity” and, on the other, to allow more expression of his own nineties needs and tastes. His books, for example, are now shelved inside the cabinets in the study, leaving the white walls as pure as they were in Julius Shulman’s original photographs. “Eventually I’d like to bring them out into the room,” he says, “and be able to look at them all the time. I want to hang a few modernist paintings or photographs on the walls, but that will come with time. For now I want to see how it feels to live in the house as Koenig and the first owners conceived it.”

Koenig wryly notes that although the house took nine months to build, the restoration took twice as long; time-consuming searches for original furniture and materials and state-of-the-art retrofitting of mechanical and lighting elements have been a source of both frustration and excitement. “There was a weird sense of déjà vu in working on the same building forty years after I built it the first time,” he admits. “But there was also a wonderful feeling about getting it right again.” □

continued from page 119

it’s a straight procession from the swimming pool to a commanding blue spruce tree that undoubtedly predates the house. “I wanted the library to be enveloped by the view,” Hagan says. To emphasize the room’s symmetry, she kept the furnishings and floor plan uncomplicated. Except for an English billiards viewing chair, the furniture is a collection of modern pieces that play off of traditional forms. French sculptor Philippe Anthonioz designed the bronze-and-leather low table. The rug is a custom wool woven in a plaid of dark brown and off-white. “They’re all beautiful pieces,” says Hagan. “They’re modern not in a sleek way but in more of a craft tradition.”

For all its spaciousness, the house had only a small serving kitchen. With architect Michael Canter, Hagan turned it into a butler’s pantry and built an extension featuring a new kitchen and a breakfast room that seats ten. The task was to design an intimate eating space that still allowed for entertaining and took full advantage of the views. In keeping with the style of the house, stone and stucco were used on the exterior, and the French doors that lead out to the garden were designed to match the ones in the library. Once again, Hagan played with tradition. Circa 1880 English armchairs with leather seats are teamed with a modern custom-designed cherry table.

In the master bedroom, Hagan downplayed the architectural style and concentrated on atmosphere instead. “They wanted the bedroom to be a retreat, soft and inviting and ethereal,” she says. A cool palette of slate blue and ivory was chosen for the walls, rug and upholstered furniture. And despite appearances, there is nothing simple about the quality of the fabric she selected. The wide-striped draperies are French silk; the chairs are covered in handwoven linen.

True to Hagan’s ethos, the house is an imaginative mixture reflective of her flair for creating environments that are at once elegant and comfortable, uncluttered and luxurious. The designer, however, views it slightly differently. “My job was to find out what they loved about the house and what they didn’t, then take that information and formulate it in a way that captured the essence of its strengths. I wanted the house to be a reflection of them, not of me.” □

continued from page 125

tion didn't stop with her own person. McFadden has taken a perfectly unexceptional rectangular room and cloaked it with the magic, and indeed the treasure, of the ancient world, which is, after all, her designing stock and trade ("My next couture collection will be Minoan period," she mentions). With artist Joseph Stashkevetch, she stenciled in gold on mundane radiator ledges and chalky walls such Mughal trellis motifs as sixteenth-through-eighteenth-century stylized water bottles—"They're very important in the iconography of Islamic art," she offers. She and Stashkevetch went on to stencil in gold on the room's two massive structural columns a medley of eighteenth- and nineteenth-century Mughal jalee—designs evocative of those in the summer palaces of Jaipur and Jodhpur. The columns had first been painted to resemble the rose-colored sandstone "classically used in Rajasthan over the centuries," and the effect of the gold on the faux sandstone is as if shafts of blond mottled sunlight were flitting across the room. A sixteenth-century ivory door from Jaipur is poetically propped against a wall. "This is a very important Indian door, a door in a palace—I have papers on it in my factory," McFadden says, adding, "I've been to India between twenty-five and thirty times—I practically used to live there—and I have factories in Bombay, Delhi, Madras and Lucknow."

The "archaeologist of Seventh Avenue," as McFadden has been called, painted a crack in the ceiling to give the room the feeling of luxurious decay—"In a palace there would always be a crack," she points out. The floor is decidedly more down-to-earth, covered as it is in sisal in a pretty diamond pattern. "I've always had sisal on all my floors, in different configurations," she says. But it is the art, she emphasizes, that creates the space: "You don't think you're in a small room because you're looking at all the things I've collected, which have great depth to them."

These range from Egyptian, Assyrian and Turkish ceremonial vessels and a gold breastplate from Tamil Nadu to a Bavarian cloisonné crown and a Greek poet's gold laurel wreath to a Tang Dynasty funeral wagon and a red-feather

headdress from Cameroon. The most "important" painting in the room is in fact a work on paper: a fourteenth-century Japanese mandala, or schematic design of the heavens. Another mandala, Korean Chosen period, on three layers of silk, depicts a king-deity seated on a throne with mythological snake finials; his crown strikes the bellicose note of martial armor, his costume is edged in gold latticed ribbon, and his elaborate undergarments are entwined in a knot that flows straight to the floor.

If the oldest object on display in the room is a 2000 B.C. Mexican cone-headed female figure made of sandstone that had been buried at midsection to serve as a grave marker in front of a step pyramid in Teotihuacan, the youngest is an insolent two-year-old African gray parrot named Zinzar (after a town in Zimbabwe), who lives in a nineteenth-century Indian brass birdcage. The paper wall hanging at the far end of the room is contemporary, the work of California artist Tom Wudl. "It used to hang without a frame," says McFadden, "but my Ethiopian cat chewed at it and I had to send it back to be re-gold-leafed." On either side of the Wudl are seventeenth-century Dutch chairs whose design incorporates Javanese imagery. A sixteenth-century ivory Javanese stringed court instrument, sitting silently on a nearby pedestal, has been lit to refract its own shadow.

McFadden herself designed all the lighting—diffuse golden hues that cast "the right shadows" and bring out the subtlety of each object. "Lighting is a mystical experience," she maintains. "Light is a Muslim metaphor for Allah, and I'm trying to achieve that." Allah aside, it was "Ludwig's dining room in Bavaria" that inspired her to light the apartment at night only by candles—except for tiny "spots" on the Buddhist paintings. For even though McFadden is, she says, a Sufi Shiite Muslim and a dervish in the Nimatullahi order ("I do the usual prayers to Mecca, facing in that direction, five times a day"), she collects Buddhist art: a sixteenth-century Mongolian Buddhist painting, a seventeenth-century Korean scroll of the Sakyamuni Buddha and a twelfth-century Buddhist picture from Japan that is, she says, "the third-oldest thing in the

room—no, the fourth oldest—no, it's the sixth oldest." No wonder McFadden sees her apartment as a sanctuary, "a place for prayer, stillness and contemplation"—most of the objects have an ethereal and spiritual quality.

The walls of the small bedroom have been tinted and sponged to simulate the sandstone of Jaipur, the floor is the usual sisal, and the ceiling is gold leaf, painted with those trademark palatial cracks. "The bed is... just on the floor," McFadden points out. "Ever since I lived in Africa I've always slept on the floor." By the bed is a nineteenth-century Syrian chair with mother-of-pearl inlay, and over it is a becrested sixteenth-century Medici tapestry. The eighteenth-century German chandelier is something McFadden inherited from her mother, Mrs. Watson (Mary Josephine Cutting McFadden van Gerbig) Blair, a society beauty and style setter; it hung in the tented music room of "Josie" Blair's far-flung duplex at 834 Fifth Avenue, designed by no less than Carlos Ortiz of Jansen. (McFadden's father was a cotton king, and she spent her early years on a plantation outside Memphis; he died in, of all things, an avalanche when Mary was a little girl.) At the foot of the bed, bouquets of gilt silk roses tied with gold strings—"They were carried by the brides in some of my older couture collections"—make drifts of glitter. "I find gold very soothing," McFadden says.

The apartment came with only three closets, so the designer went ahead and created—then gold-leafed—two additional ones. "I can fit three hundred dresses in them," she asserts, "the way I pack." It helps, of course, that one of the glories of Mary McFadden dresses is that they can be compressed, twisted and scrunched and yet remain for all practical purposes indestructible.

"I've given just two dinners here," she confides. "For Sufis only." And what did McFadden, who brings the same classical-ethnic aesthetic to everything she does, serve the Sufis? Why, "Sufi food," naturally. "Although," she stresses, "what I really give guests to feast on, or at least feast their eyes on, is the objects and the juxtaposition of objects from one civilization to the other."

Let them eat plots. □

continued from page 154

ridors that lead to moss-covered stone courtyards. On the main level, a sleek swimming pool seems to float on the horizon line.

Bayugita's interiors are eclectic. "Debbie and I went out on the road and spent months buying the pieces that we thought would fit," says Gardner. Their efforts turned up Chinese medicine cabinets, wood statues of Burmese monks, Tibetan and Mongolian rugs and countless objects from Java, including an interior staircase from an old tobacco factory. These touches give Bayugita a highly personal feeling.

A few paces south of Bayugita is Tirta-Ening, or Clear Water. The four-bedroom residence, which is formed by three stone-and-timber structures linked by an elevated ironwood deck, is Cheong's favorite. Its central water pavilion—with low-hanging ironwood-clad roofs supported by timber columns—is an intriguing composite of a handful of water temples he has seen. "The design is Asian in a nonspecific kind of way," says Cheong.

Tirta-Ening derives its drama from its sensual water gardens. They begin (in the form of three tiny lotus ponds) outside the entrance to the villa, swell into a picturesque water court planted with bulrushes and plumeria and finally reach a crescendo in the form of a lavish outdoor natural spring bath. Inside, simple, low-to-the-ground wood furnishings "embrace some of the overlap between Ming and early modern styles," Cheong explains.

Tejasuara, or Sound of Fire, is the offspring of Gardner's passion for the architecture and furniture he discovered on the Indonesian island of Sumba. At once monumental and consciously primitive, the villa was constructed with exotic materials that include twelve hundred tons of imported Sumbanese stone, old Balinese ironwood telephone poles, rough-hewn logs, *merbau*-wood floor planks and woven bamboo.

"The villa is formal, which is not at all like the loose organization of Sumbanese houses," the architect points out. "We worried that it would be too overwhelming. But this is the most exposed and linear site on the property, so it needed a massive horizontal structure that just drops down the hill."

Tejasuara has five thatched buildings. All of the interiors—with tribal textiles, slablike furniture and deep hues of indigo, burgundy and cinnamon—echo the primitive-style architecture. A round fire pit, which punctuates the swimming pool, gives the villa its name.

If Tejasuara is mysterious and enclosed, Wanakasa, or Forest in the Mist, located on the southeast edge of the property, is an elaborate open tree house. "My challenge was to convey the sense of being in a jungle and still offer guests the comforts they expect," says Cheong.

The shingled pavilions that make up the five-bedroom villa are set on stilts amid flower-studded vegetation and are spectacularly positioned to maximize panoramas. Cheong reports that it took three months to get the elevations right, a process that was complicated by the presence of an ancient banyan tree, believed to have a spirit residing in it.

"There was never a question that we would build around it," says Gardner. "In some ways it became an inspiration for the design." Fittingly, the house draws on teak, bamboo and tree ferns for inspiration as well, in terms of both materials and colors. Youthful and contemporary in tone, its interiors pay homage to the flourishing forest beyond.

Facing south, with stunning views of the Ayung River, Umabona—House of the Earth—feels not so much in the jungle as on top of it. A river-stone walkway and a flight of stairs lead down to the two-story teak house, which is open to the elements. Much of the furniture is formal and elaborate—a hand-carved mahogany dining table, for example—reflecting the extravagance of the Majapahit period, on which it is partially based. An entire floor is devoted to bathing. "Elegance befitting royalty is the theme," says Gardner.

The variety available at Begawan Giri is one of its principal charms. But so too is the natural splendor that shelters it. Walking the grounds, Bradley Gardner still seems astonished by the breadth of the experience he has created. "Was it a wild dream?" he says. "A crazy vision? Probably. But here it is." □

continued from page 162

Andoe. Morgan used Andoe's palette for the draperies and sofas.

The stairwell, where the architect built a curving cherrywood rail that unifies the three floors, is a showcase for Walton Ford's extraordinary post-Audubon watercolors of birds. In the hall, Blum hung a painting by Guillermo Kuitca. Ceramic pieces by Mark Pharis, whom Blum discovered through a magazine photograph, rest atop cherrywood cabinets Stelle designed for the kitchen—a space created from what had been three small rooms.

"In an old house, the temptation is to pick up the period details, and that's a mistake," says Stelle. "We tried to keep alive the things that were okay—the beams, the cupolas—the things that weren't, we rebuilt in a style that's essentially Shaker. Shaker is a beautiful but simple way of solving problems. The shape of the handrail is oval because that fits the hand; the newel post is round because it's easier to drill a post hole that way. Old houses have a certain language, and it's important to listen."

Both architect and client also learned to listen to each other. Stelle would prepare a series of solutions to a problem—the width of a staircase or the height of

"Part of the persuasion of the house was the chance to hang more pictures," says Irving Blum.

a window—and Blum would make the decision. "I've looked at a lot of houses and I've hung a lot of paintings, and as a result I've learned a lot about scale and proportion," Blum says.

The same degree of attention was paid to the outdoor areas, where Perry Guillot designed the pool and poolhouse. "I wanted the poolhouse to be on the edge of the property," says Jackie Blum, "so that when I'm sitting there like Little Lord Fauntleroy, I can look out at everything. I do, and it's idyllic. For Irving this house was the next chapter—the one thing he hadn't done. For me it's just a great place to live." □

TO *the* TRADE

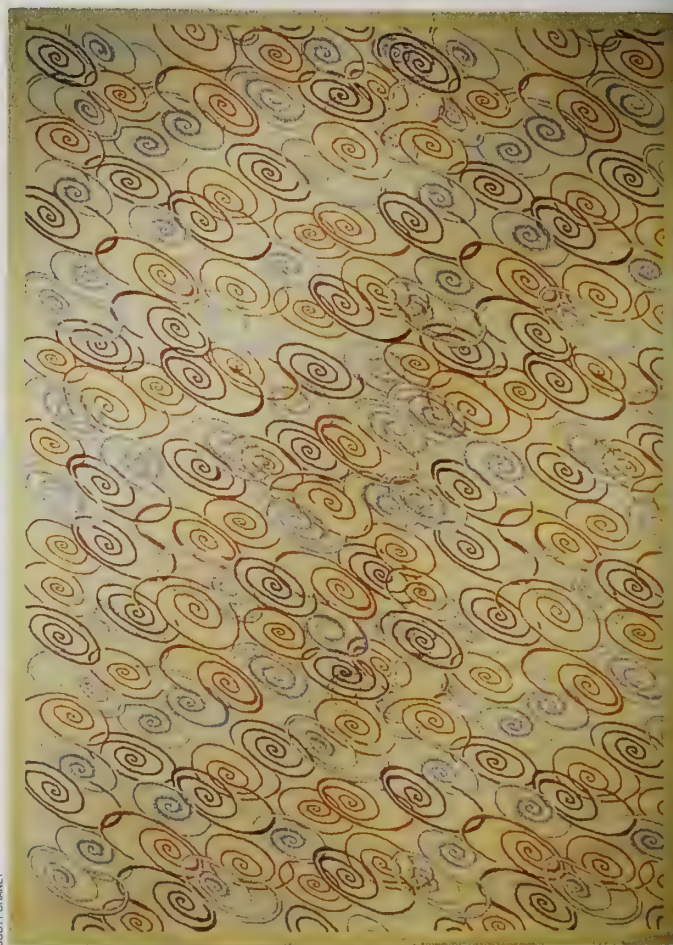
A NEW TRADITION IN RUGS



PAUL BOWDEN

I remember the sheen of the old velvet tapestries my father used to hang," says **Christine Van Der Hurd**, "and I've tried to achieve that same finish on my new collection of carpets." The collection Van Der Hurd is talking about, *New Traditions*, is her first group of petit point loop rugs, which are made with small tight loops that are tip-sheared to achieve a fine, flat pile with the variance of color and the luster of an antique cut

velvet. "The solid colors have an extraordinarily aged look," she says. Of the 12 designs in *New Traditions*, the most modern are *Whirls* (right) and *Petite Boules* (above). Christine Van Der Hurd, 102 Wooster St., New York, NY 10012, 212/343-9070; 2/17 Chelsea Harbour Design Centre, London SW10 0XE, 44-171-351-6332; and at Jenny Armit Design & Decorative Art, 8210 Melrose Ave., Los Angeles, CA 90046, 323/782-9173.



SCOTT CHANEY

RECYCLING KILIMS

Kilims—richly colored and geometrically patterned—are being reincarnated into stools (below right), benches and ottomans, thanks to the inventive hand of Carlyn Chisholm. Based in Wiltshire, England, Chisholm began **Ottoman** a year ago, after traveling to Turkey and southern Russia in search of carpets to use as upholstery fabrics. Her furniture has since caught the eye of decorators such as **Melissa Wyndham** and **Annabel Elliot**. Chisholm, who provides

a catalogue with ready-made designs, also does custom work. Using only kilims that are at least 50 years old, she mixes and matches different rugs in a single piece of furniture for a more lively effect. Ottoman, 44-1454-218279.



CHRISTINE VAN DER HURD

DREAM TEAM

What's interesting is that the design of the chair [right] is from 1834, yet it looks modern," says **Munder•Skiles's** John Danzer, who collaborated with **Paul Vincent Wiseman** on a small group of garden furniture based on an antique chair one of Wiseman's clients bought in Europe. Offered in rusty-looking bluish black and blue enamel finishes, the collection is at shops nationwide. Munder•Skiles, 799 Madison Ave., New York, NY 10021; 212/717-0150.



JAMIE HADLEY

continued on page 178

make a
statement

immerse yourself.

Discover yourself
in the world of American Leather.

Rugged individualism.
bold styling.
daring colors.

tell them Who you are.
Confident. strong.
Reliable.

make a
statement.



AMERICAN LEATHER™

70 Styles. 70 Colors. Custom Made. 4 Week Delivery.

For our dealer nearest you, call 1-800-456-9599 ext. 354
or visit our website at www.americanleather.com

Available through your designer. Santiago - from the Classic Collection.

©1999 American Leather

TO^{the}TRADE

IN THE SHOWROOMS

● Fendi Casa

The Fendi sisters have been flirting with the idea of opening home stores in major markets (they already have one in Rome), and recently in London they launched Fendi Casa at Chase Erwin (44-171-795-0555), which carries a full line of furniture as well as throws, pillows and other accessories. The chairs and sofas, available in a multitude of sizes, come in basic, contemporary shapes; the luxury is in the fabrics—supple leathers, linens, chenilles and silks in chocolatey browns, taupes, beiges, black and gray. “In fabrics I look for quality, comfort and originality,” says Anna Fendi, the company’s creative director. “This year the sheer organzas layered on linen are an important part of our collection.” New York may be the site of the next Fendi Casa.



HENRY WILSON

In London, Fendi Casa’s furnishings, pillows and throws at Chase Erwin, left

At Brunswick & Fils, *The Forefathers*, below, a cotton print inspired by an 1853 bedcovering



COURTESY BRUNSCHWIG & FILS

● Brunswick & Fils

The Forefathers, at Brunswick & Fils (212/838-7878), is a cotton print inspired by an appliqué bedcovering made in 1853 that depicted all nine U.S. presidents elected up to that time. Brunswick has chosen to show the first four presidents on horseback, arranged in a pattern of faux-patchwork squares. In addition to the predictable red, white and blue color combination, the design comes in red, green and white. Also deliberately naive is *Animalitos*, which has multicolored images of dogs, birds and butterflies printed on a red cotton background; the design was taken from a sampler made in a Mexican convent in the 1860s. *The Walnut Tree*, which shows nests in a very realistically represented walnut tree, comes from a 19th-century engraving of an avian habitat. □



COURTESY JOHN R. QUILTER



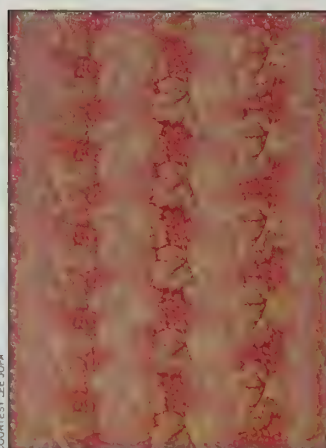
COURTESY JOHN R. QUILTER

● Ian Crawford

At Ian Crawford (212/355-2228) in New York’s D&D Building, there is a collection of wallpapers designed by John R. Quilter, who was vice-president in charge of design for all printed fabrics and wallpapers at Schumacher. Among his current offering of 60 designs are *Poppy Fields* (far left) and a damask called *Pineapple* (left).



COURTESY LEE JOFA



COURTESY LEE JOFA

● Lee Jofa

Lee Jofa (212/688-0444) has a new fabric called *Maple Grove Weave*, in which leaves in gold are embossed on a striped background that is available in several colors, including berry, taupe, hunter, Wedgwood, amber and peach. Other recent designs include *Bordeaux Toile*, a pattern of plums, grapes and roses on linen, and *Carnaby Stripe*, which looks like an old-fashioned awning pattern with gold and navy stripes bordered by a thin red stripe.

Bordeaux Toile, far left, and *Maple Grove Weave*, left, at Lee Jofa

Palazzo

New Designs by Mark Singer



GIATI

Fine Teak Furniture

Market Umbrellas

Interior/Exterior Textiles



A listing of the designers, architects and hotels featured in this issue

Pages 39-49:

VICENTE WOLF ASSOCIATES, INC.
333 WEST THIRTY-NINTH STREET
NEW YORK, NEW YORK 10018
212/465-0590

Pages 62-69:

JORIE CLARK DESIGN
100 ARBOLEDA LANE
CARMEL VALLEY, CALIFORNIA 93924
831/659-8036

KATHY KIMBRO

13605 MONTE DEL SOL
CASTROVILLE, CALIFORNIA 95012
831/633-9410

Pages 74-79:

MOORE RUBLE YUDELL
933 PICO BOULEVARD
SANTA MONICA, CALIFORNIA 90405
310/450-1400

BRAYTON & HUGHES DESIGN STUDIO

250 SUTTER STREET
SAN FRANCISCO, CALIFORNIA 94108
415/291-8100

Pages 86-95:

STEPHEN SHADLEY DESIGNS
144 WEST TWENTY-SEVENTH STREET
NEW YORK, NEW YORK 10001
212/243-6913

Pages 96-103:

THOMAS PHEASANT, INC.
1029 THIRTY-THIRD STREET N.W.
WASHINGTON, D.C. 20007
202/337-6596

Pages 104-111:

PIERRE KOENIG
12221 DOROTHY STREET
LOS ANGELES, CALIFORNIA 90049
310/826-1414

Pages 112-119:

VICTORIA HAGAN INTERIORS
654 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/888-1178

MICHAEL S. CANTER, AIA

10 DOWNING STREET
NEW YORK, NEW YORK 10014
212/691-3542

PHILIPPE ANTHONIOZ

4 PASSAGE SAINT BERNARD
75011 PARIS, FRANCE
fax: 33-1-43-38-18-02

Pages 120-125:

JOSEPH STASHKEVETCH
434 PAGE STREET
SAN FRANCISCO, CALIFORNIA 94102
415/863-5051

Pages 126-135:

KEITH SKEEL ANTIQUES
46 ESSEX ROAD
LONDON N1 8LN, ENGLAND
44-171-359-5633

STEPHEN BETTS

SMB DESIGN SERVICES
82 PICKFORD ROAD
SAINT ALBANS AL3 8RW, ENGLAND
44-1582-841-368

RACHEL ESPINASSE

17 BOULEVARD RAIMBALDI
06000 NICE, FRANCE
33-4-93-79-37-55

PHILIPPE CARON ARCHITECTE

8 BOULEVARD GAMBETTA
06110 LE CANNET, FRANCE
33-4-93-45-17-16

JEAN-PIERRE BUTRUILLE
PEPINIERES M. S. DENTAL

1569 ROUTE DE LA MER
06410 BIOT, FRANCE
33-4-93-65-61-34

Pages 136-143:

WILLIAM T. GEORGIS
275 MADISON AVENUE
NEW YORK, NEW YORK 10016
212/529-5153

Pages 144-149:

RICHARD HOLLEY, INC.
3412 AUDUBON PLACE
HOUSTON, TEXAS 77006
713/524-0066

Pages 150-157:

BEGAWAN GIRI
P.O. Box 54
UBUD
BALI 80571, INDONESIA
62-361-978-888
begawan@indo.net.id

CHEONG YEW KUAN

AREA DESIGNS
STUDIO CANGGAHWANG
BANJAR BEGAWAN, PAYANGAN
BALI, INDONESIA
62-361-978-777
area@indo.net.id

Pages 158-163:

FREDERICK STELLE, ARCHITECT
48 FOSTER AVENUE
BRIDGEHAMPTON, NEW YORK 11932
516/537-0019

CABBAGE ROSE INTERIORS

2408 MAIN STREET
BRIDGEHAMPTON, NEW YORK 11932
516/537-9225

PERRY GUILLOT, INC.

55 WEST SEVENTY-FIFTH STREET
NEW YORK, NEW YORK 10023
212/496-0496

Pages 164-170:

NINA CAMPBELL LIMITED
9 WALTON STREET
LONDON SW3 2JD, ENGLAND
44-171-225-1011 □

Architectural Digest (ISSN 0003-8520) is published by Advance Magazine Publishers Inc., through its division The Condé Nast Publications Inc. Copyright © 1999 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048, is published monthly by The Condé Nast Publications Inc., 350 Madison Avenue, New York, NY 10017. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for \$39.95. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.



The true measure of

For nearly half a century, Toyota Land Cruisers have been travelling the globe, creating

a sport utility vehicle is not

paths where there once were none. Now they're even better equipped for the journey. The

where it can go.

V8-powered Toyota Land Cruiser with available seating for eight. Darwin would approve.

But rather, where it has been.



TOYOTA | everyday

1-800-GO-TOYOTA ♦ www.toyota.com

©1998 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. Toyota reminds you to Tread Lightly!®



ABSOLUT ISABELL.

ABSOLUT VODKA, PRODUCT OF SWEDEN, 40 AND 50% ALC/VOL (80 AND 100 PROOF). ABSOLUT ISABELL IS A LIMITED EDITION ABSOLUT VODKA. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUT VODKA ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ABSOLUT ISABELL IS IMPORTED BY THE HOUSE OF SHAGHAM, NEW YORK, NY. FLORAL DESIGN BY ROBERT D'ARIEL. PHOTOGRAPH BY JAYE ROBINSON. ENJOY OUR QUALITY RESPONSIBLY.

Architectural Digest

August

ARCHITECTURAL DIGEST

3 9042 04881899 8

INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

AUGUST 1999



BURLIN

NOV - 1 1999

LIBRARY

LEWIS AND CLARK WOULD GREEN WITH ENVY, BUT A



SO QUIET YOU CAN HEAR YOUR JAW DROP.

Twenty sound-and-vibration-deadening measures—along with technology like the liquid-filled

quiet and very
very, comfortable.



COMFY TRAILS TO YOU.

The new Pathfinder's cabin is blessedly serene, spacious and luxurious, with available items like: heated leather-appointed seats, a six-speaker Bose® AM/FM/CD/cassette stereo system with Dolby® Noise Reduction, an eight-way power driver's seat, a power sliding glass sunroof, automatic temperature control, side-impact air bags* and more.



HAVE BEEN APPALLED. APPALLED.



INTRODUCING THE NEW NISSAN PATHFINDER.

Exploration is supposed to be hard work.

Real adventurers travel on horseback. And in canoes. When they're not too busy walking.

So those heated leather-appointed seats and that 8-way-adjustable driver's seat available in the new redesigned Nissan Pathfinder would have made the experience considerably more pleasant—especially for Clark, who kept getting rocks in his boots.

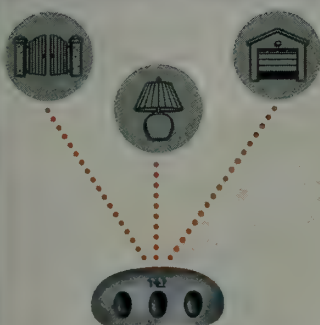
In fact, we reckon the new Pathfinder is quieter, more comfortable, more luxurious than ever. And thanks to an improved rear suspension, larger tires on 16" alloy wheels and our rigid MonoFrame[®] construction, it's also the most capable off-roader we've ever built.

It's a civilized vehicle for civilized activities, from a morning commute to an afternoon junior soccer game to a night at the opera. As well as a vehicle fully qualified to negotiate the roughest terrain in search of rumored Northwest passages across America.



UNITED WE STAND.

Our exclusive MonoFrame[®] construction unites body, floor pan and frame into one rigid structure for rugged durability off road as well as superior comfort and a smooth, car-like ride on the street.



MEANWHILE, BACK AT THE RANCH.

Nissan's available HomeLink[®] Universal Transceiver, located in the sun visor, operates up to three remote-controlled devices such as a front gate, garage door and house lights** from the comfort and security of your driver's seat. It's even compatible with rolling-code entry systems which prevent scanners from pirating your security systems.



DRIVEN.

nissandriven.com/800-208-8572

is a registered trademark of Dolby Labs, Inc. HomeLink[®] is a registered trademark of Prince Corporation. *Side-impact air bags are a supplemental restraint system to help protect you in the event of

YOU WON'T NEED LEWIS AND CLARK TO DISCOVER MORE INFORMATION ON THE NISSAN PATHFINDER.

In fact, you may not even need to get out of your chair. Just reach for your phone, call our 800 number and ask for a free Pathfinder brochure package. Or mosey over to your computer and order your package online at nissandriven.com. Both exploratory techniques will prove equally successful. And infinitely less arduous than those of Mr. Lewis and Mr. Clark.



**CALL (800) 208-8572 AND WE'LL SEND YOU EVERYTHING
YOU NEED TO KNOW ABOUT THE NEW NISSAN PATHFINDER.**



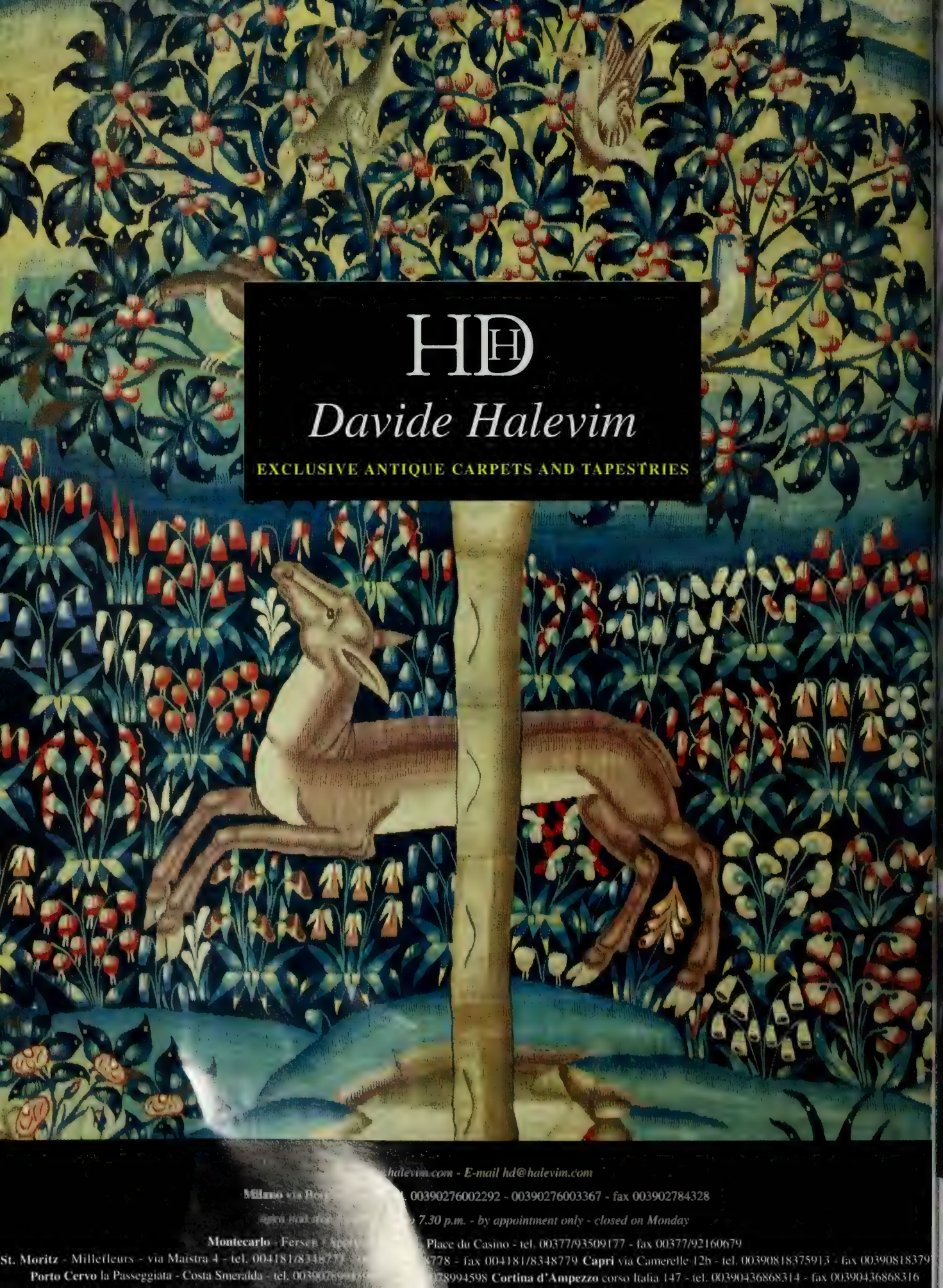
LeeJofa

FRESH IDEAS ON
TRADITIONAL WALLPAPERS
SINCE 1823.



AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS.

ALTA BOSTON CHICAGO DALLAS DAVIA DENVER HONOLULU LAGUNA HIGUEL LONDON LONG ISLAND LOS ANGELES MINNEAPOLIS MONTREAL
ORLEANS NEW YORK PHILADELPHIA PHOENIX SAN FRANCISCO SEATTLE TORONTO TROY WASHINGTON DC 888 • LEEJOFA WWW.LEEJOFA.COM



HD

Daide Halevim

EXCLUSIVE ANTIQUE CARPETS AND TAPESTRIES

www.halevim.com - E-mail hd@halevim.com

Milano via Bergin 10 - tel. 00390276002292 - 00390276003367 - fax 003902784328

aperti: Monday 10 a.m. - 7.30 p.m. - by appointment only - closed on Monday

Montecarlo - Fersen - Apartment 10 - Place du Casino - tel. 00377/93509177 - fax 00377/92160679

St. Moritz - Millefleurs - via Maistra 4 - tel. 004181/8348779 - fax 004181/8348779 - Capri via Camerelle 12b - tel. 00390818375913 - fax 00390818379

Porto Cervo la Passeggiata - Costa Smeralda - tel. 003907694159 - fax 003907694159 - Cortina d'Ampezzo corso Italia 147 - tel. 00390436868314 - fax 00390436868316

A woman with blonde hair, smiling, stands in front of a large Gothic cathedral. She is wearing a long, tan-colored trench coat over a light-colored collared shirt and dark trousers. The cathedral's intricate stonework and pointed arches are visible in the background.

Façonnable

FA-SO-NA-BLEH

Paris Nice Cannes Saint Tropez Lyon Avignon Bordeaux Brussels Zurich * Madrid Lisbon Hong Kong
Tokyo Mexico City Panama City Tel Aviv New York 212.319.0111 Beverly Hills 310.247.8277 Costa Mesa 714.966.1140

Nordstrom stores

LIFE IS A RUSH INTO



www.the-fund.com ©1998 Fireman's Fund Insurance Co., Novato, CA

business & personal insurance



Fireman's
Fund

License to get on with it.SM

A company of the Allianz Group

THE UNKNOWN

YOU CAN DUCK DOWN AND HOPE NOTHING HITS YOU,

OR STAND UP TALL AS YOU CAN, SHOW IT YOUR TEETH

AND SAY

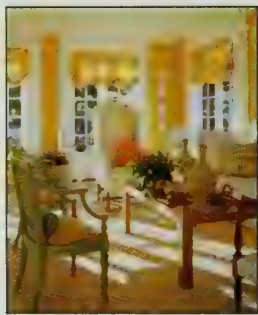
DISH IT UP, BABY,

AND DON'T BE STINGY WITH THE JALAPEÑOS.



ARCHITECTURAL DIGEST

AUGUST 1999



COVER: The living room of a Maryland house. Architectural and interior design by Mary Douglas Drysdale. Photography by Gordon Beall. See page 98. **ABOVE RIGHT:** The kitchen of Clive Davis's guesthouse in Pound Ridge, New York. Architecture by Mark Rios. Interior design by Vicente Wolf. Photography by Dominique Vorillon. See page 74.

FEATURES

74 UPSTATE MUSIC BOX

Clive Davis' Striking Woodland Guesthouse

Architecture by Mark Rios

Interior Design by Vicente Wolf

Text by Susan Cheever

Photography by Dominique Vorillon

82 DOMAINE GUERLAIN

The Renowned Perfumer's Ancestral Estate near Paris

Interior Design by Jean-Jacques Hervy

Text by Michael Peppiatt

Photography by Marina Faust

92 YACHTS: SAVANNAH

Sailing in Style Aboard a Vessel Designed for Comfort and Speed

Interior Design by David Linley and

Lauren Home Collection

by Elizabeth Lambert

Photography by Erhard Pfeiffer

98 MODERN COLONIAL IN MARYLAND

A Fresh Outlook Brightens a Potomac Residence

Architectural and Interior Design by

Mary Douglas Drysdale

Text by Michael Webb

Photography by Gordon Beall

106 ANDRE PREVIN ON THE VINEYARD

The Composer and His Wife, Heather, Orchestrate an Island Sanctuary

Architecture by Mark A. Hutker, AIA

Text by Judith Thurman

Photography by Peter Vanderwarker

112 HOTELS: HOTELITO DESCONOCIDO

Creating a New Prototype for Luxury on Mexico's Costa Alegre

Text by Hunter Drohowsky-Philp

Photography by Erhard Pfeiffer

120 NEW YORK CRAFTSMAN

A Hudson Valley Interior Inspired by Greene and Greene

Interior Architecture by Matthew Bialecki, AIA

Text by Leon Whiteson

Photography by Durston Saylor

126 BEFORE AND AFTER:

LONG ISLAND LINEAGE

Updating a 1905 House Once Decorated by Elsie de Wolfe

Architecture by Frank Greenwald, AIA

Interior Design by Richard Keith Langham

Text by Steven M. L. Aronson

Photography by Edward J. North

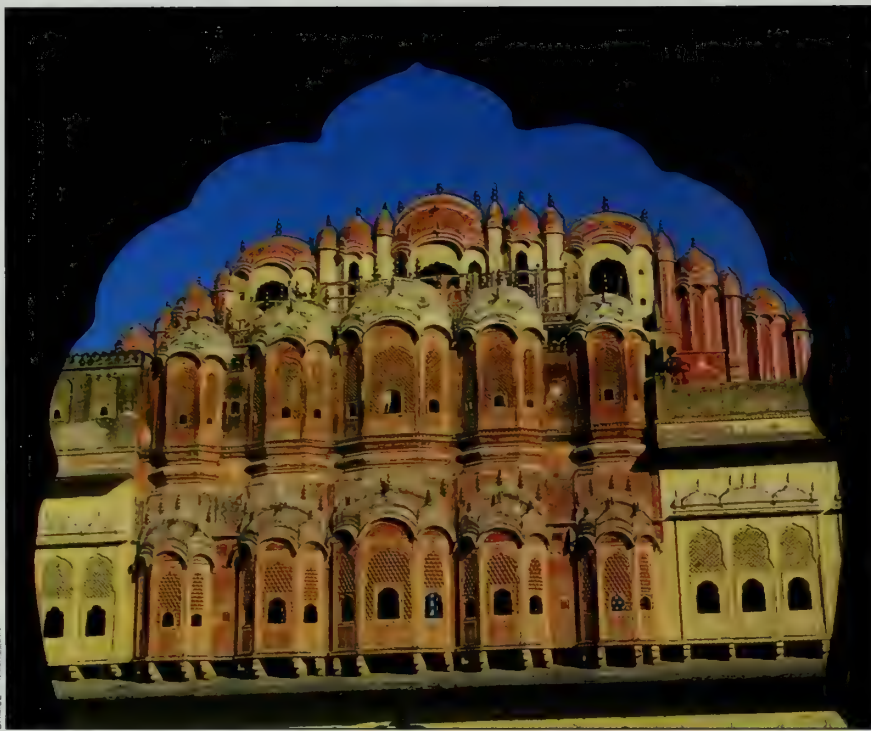
continued on page 10



Escape in a 200-horsepower* Camry Solara. But do it soon.
Unused vacation days cannot be carried over into your next lifetime.



©1999 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. www.toyota.com • 1-800-60-TOYOTA. *With available V6, 198 hp in vehicles equipped with California emissions.



The Palace of the Winds in Jaipur, India. See page 36.

AUGUST 1999

Volume 56, Number 8

Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, California 90048,
is published monthly by
The Condé Nast Publications Inc.,
350 Madison Avenue,
New York, NY 10017.

For subscription inquiries and
change of address, please write to
Architectural Digest,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

POSTMASTER:

Send address changes to
Architectural Digest,
P.O. Box 59061,
Boulder, CO 80328-9061.

Printed in the
United States of America.

134 A FIREHOUSE REVIVAL
*Remodeling an 1864 Manhattan Structure
for a Young Client*

Interior Design by Harley Brooke-Hitching

Text by Cynthia Zarin

Photography by Billy Cunningham

**142 ANTIQUES: MASTERS OF FRENCH
IRONWORK**

*The Flourishing of a Vital Art
Between the Wars*

By Avis Berman

148 HOMAGE TO EDWIN LUTYENS
*His Granddaughter's London House
Showcases the Architect's Work*

Architecture by Paul Peterson

Text by Elizabeth Lambert

Photography by James Mortimer

**154 ARCHITECTURE: REWRITING HISTORY
IN CONNECTICUT**

*Traditional Forms Are Given a Contemporary
Reading in a Stone-and-Shingle Retreat*

Architecture by Ike Kligerman Barkley

Interior Design by Renée O'Leary

Text by Mildred F. Schmertz

Photography by Peter Aaron/Esto

36 AD SHOPPING: PASSAGE TO INDIA
Geneviève Weaver Shares Her Best Sources

Text by Elizabeth Lambert

Photography by Daniel H. Minassian

46 AD TRAVELS: LIVING HISTORY IN GEORGIA
The Westville Outdoor Museum Preserves the Past

Text by James S. Wamsley

Photography by Steven Brooke

54 ARCHITECTURE: A BELGIAN MODERNIST
Two Elegant New Designs by Marc Corbiau

Text by Michael Peppiatt

Photography by Steven Brooke

60 DESIGN NOTEBOOK: AFRICAN GLASS
Visiting the Croze Family Workshop in Kenya

Text by Shalini Gidoomal

Photography by Colin M. Boyle

66 AD ELECTRONICA:
THE LATEST SPIN ON SATELLITES
Does the Dish Have an Edge over Cable?

By Nicholas von Hoffman

**70 AD ESTATES: EXTRAORDINARY PROPERTIES
ON THE MARKET**

Charleston, St. Bart's, London, New York

167 TO THE TRADE
Design World Sources

169 AD DIRECTORY
*A Listing of the Designers, Architects, Hotels and
Galleries Featured in This Issue*

DEPARTMENTS

20 LETTERS

24 CONTRIBUTION

26 AD AT LARGE
Inside the Design

TO FIND CONDÉ NAST
MAGAZINES ON THE
WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL
DIGEST, VISIT
www.archdigest.com



IT TOUCHES MY HAND GENTLY
AS IF TO REMIND ME
THAT WHEN I ENTER THE NEW MILLENNIUM
I WILL NOT BE ALONE.

DIAMOND SOLITAIRE THREE-STONE RING. MOST EXQUISITE WITH A CENTER STONE OF 1/2 CARAT OR MORE.
DE BEERS, THE WORLD'S DIAMOND EXPERTS SINCE 1888. WWW.ADIAMONDISFOREVER.COM

DE BEERS
A DIAMOND IS FOREVER



Christians®
 LONDON • PARIS • NEW YORK

British Showrooms

LONDON: Christians of Knightsbridge 0171 5819200
 CHESHIRE: The Original Christians Shop 01270 626869
 SCOTLAND: Christians of Edinburgh 0131 5572529
 HAMPSHIRE: Christians of Petersfield 01730 262314
 ESSEX: Christians of Brentwood 01277 223016
 SUSSEX: Christians of Handcross 01444 401277
 SCOTLAND: Christians of Aberdeen 01224 638222
 CO. DURHAM: Christians of Darlington 01325 333795
 LANCASHIRE: Christians of Leigh 01942 601003
 LEICESTERSHIRE: Christians of Leicester 01162 702713
 KENT: Christians of Hayes 0181 4625638
 WALES: Christians of Cardiff 01222 694294
 BIRMINGHAM: Christians of Sutton Coldfield 0121 3520343
 YORKSHIRE: Christians of Beverley 01482 867856
 DORSET: Christians of Dorchester 01305 268862
 ESSEX: Christians of Coggeshall 01376 563022
 MIDDLESEX: Christians of Uxbridge 01895 468888
 GLOUCESTERSHIRE: Christians of Cheltenham 01242 243731
 CHANNEL ISLANDS: Christians of Jersey 01534 46506
 HERTFORDSHIRE: Christians of St. Albans 01727 847631
 KENT: Christians of Tunbridge Wells 01892 619550

American Showrooms

NEW YORK: Christians on Madison Avenue (212) 570 6371
 NEW YORK: Christians at The Architects and Designers Building (212) 308 3732
 NEW YORK: Christians of Long Island (516) 365 2885
 CONNECTICUT: Christians of Greenwich (203) 629 9417
 FLORIDA: Christians at the Design Center Of The Americas (954) 926 5887
 FLORIDA: Christians of Palm Beach (561) 691 9454
 SOUTH CAROLINA: Christians of The Carolinas (803) 779 0061
 CALIFORNIA: Christians of Beverly Hills (310) 854 3862
 CALIFORNIA: Christians of Los Angeles (949) 717 7699
 CALIFORNIA: Christians of San Francisco Autumn 1999
 NEVADA: Christians of Las Vegas Autumn 1999
 ARIZONA: Christians of Scottsdale (800) 243 8828
 DISTRICT OF COLUMBIA: Christians of Washington D.C. (202) 314 5700

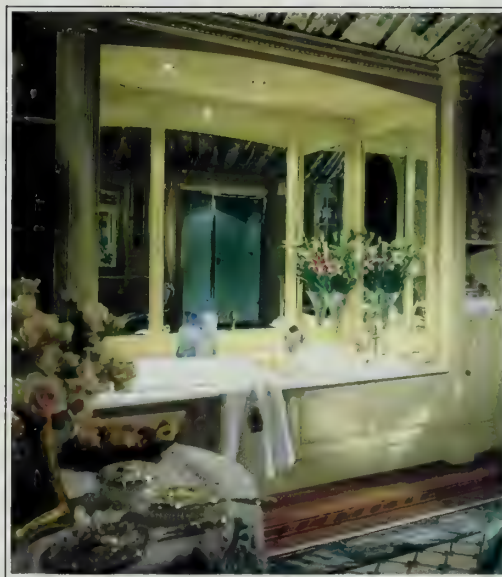
Worldwide Showrooms

FRANCE: Christians of Paris 01 4548 5757
 BELGIUM: Christians of Antwerp 03 226 7145
 HOLLAND: Christians of Uden 0413 261 525
 GREECE: Christians of Athens 01 802 0557
 RUSSIA: Christians of Moscow Autumn 1999
 REPUBLIC OF IRELAND: Christians of Dublin Autumn 1999

Trade Enquiries

In the U.S.A. Christians will grant a further 6 franchises
 Telephone Robert Hughes in New York: (212) 570 9026

Worldwide Christians will grant 1 franchise for each country
 Telephone Martin Warbrick in London: +44 1727 841 128



EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**

MANAGING EDITOR: **Margaret Dunne**

ART DIRECTOR: **Jeffrey Nemeroff**

PHOTOGRAPHER DIRECTOR: **James G. Huntington**

SENIOR EDITORS: **Mary Ore, Gayle Moss Rosenberg**

EUROPEAN EDITOR: **Alexandra d'Arnoux**

ART AND ANTIQUES EDITOR: **John A. Cuadrado**

COPY EDITOR: **Linda Goldstein**

RESEARCH EDITOR: **Alice Canning Noble**

ASSOCIATE ART DIRECTOR: **Brett D. Hodges**

ASSOCIATE EDITORS:

Kimberly De Roevert, Marina Isola

Tamar Mahshagian, Jeffrey Turrentine

ART ASSOCIATE: **John T. O'Brien**

RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**

ASSOCIATE COPY EDITOR: **Laurie Perry**

ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay, Danita Wright**

EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**

ART PRODUCTION ASSISTANT: **Isaac Norton**

EDITORIAL ASSISTANTS:

Caren Cordia, Julianne Finsness, Cecile Hubert, Vanessa Kogevinas

ADMINISTRATIVE ASSISTANT: **Tanmaya Stoffel**

CONTRIBUTING WRITERS:

Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins

Michael Frank, Paul Goldberger, Elizabeth Lambert (LONDON), Carol Lutfy

Patricia McColl, Aileen Mehle, Susan Sheehan, Annette Tapert

Judith Thurman, Nicholas von Hoffman, William Weaver

CONTRIBUTING EDITOR: **Jeffrey Simpson**

CONTRIBUTING PHOTOGRAPHERS:

Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham

Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow

Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri

ART AND ANTIQUES LIAISON:

Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.

HEADQUARTERS: Condé Nast Building

350 Madison Avenue, New York, New York 10017

CHAIRMAN: **S. I. Newhouse, Jr.**

DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**

EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**

SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**

SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**

SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**

SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Henderson Bright**

SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL

BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT:

Primaia Chang VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/

CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Susan Blank**

VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/

CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/ADVERTISING

BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**

PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**

GALLERIES

"The Mermaid" 1891-1892 (1858)

AND PAINTED MASTERSHIP: THE GALLERY

For a Free Brochure:

Toll Free: (800) 842-9222

Telephone: (954) 462-2222

Facsimile: (954) 462-2222

E-mail: info@heritagehouse.com

Heritage House, Inc.

12000 Southeast 4th Avenue

Fort Lauderdale, FL 33308

Phone: (954) 462-2222

Telex: 511111

Internet: www.heritagehouse.com

CLAREMONT RUG COMPANY

ANTIQUÉ CARPETS FOR ART AND INVESTMENT

Kermanshab, 11ft. 10in. x 15ft. — A highly sophisticated mid-19th century Persian carpet, distinguished by its exquisitely subtle coloration and copious detail.



True art is timeless

Inquiries & color catalog (\$10), call 1-800-441-1332
6087 Claremont Avenue, Oakland, CA USA 94618

Serving a discriminating international clientele from the beautiful San Francisco area.

©1999 BMW of North America, Inc. The BMW name and logo are registered trademarks. *MSRP, including destination and handling charges. Price excludes license, registration, taxes and options. As shown, 740iL with Active Comfort seat and M Parallel spoke alloy wheels \$68,920.

UNCANNY RESPONSIVENESS
HEIGHTENS YOUR SENSES.

ACTIVE COMFORT SEAT
CODDLES YOUR BODY.



The New 2000 7 Series. A postgraduate lesson in advanced automotive technology combined with a fine art thesis on elegant design. The new 7 Series' intuitive responsiveness will thrill you, astonish you and maybe someday even save your life. Starting at \$62,970*. Call 1-800-334-4BMW. Or visit www.bmwusa.com

MULTI-FUNCTION STEERING WHEEL
EMPOWERS YOUR FINGERTIPS.

DYNAMIC STABILITY CONTROL
SAVES YOUR HIDE.



The Ultimate Driving Machine®

AD[®] ARCHITECTURAL DIGEST[®]

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER EIGHT

PUBLISHER: **Peter King Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**

MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**

BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**

DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**

SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**

JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**

PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**

PROMOTION PROJECTS MANAGER: **Karla Moriarty**

PROMOTION MANAGER: **Susan Lobel** MARKETING MANAGER: **Lisa Smith**

ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**

ADVERTISING ASSISTANTS: **Joanne Craft, Alison Friedman**

Winnie Hartpence, Patricia Herberich, Kate Prezelski

ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**

6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**

50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

ADVERTISING ASSISTANT: **Jennifer Thornton**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**

875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**

3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**

24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**

100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**

5000 Quorum Dr., Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **The Fenn Company Inc.**

2130 King Road, Box 1060, King City, Ontario L7B 1B1, Canada; 905/833-6200

UNITED KINGDOM: **Fran Berrick**

116 Park Street, London W1Y 3RA, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**

Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**

Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**

489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**

2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

SUBSCRIPTIONS:

Rates for the U.S.A., its territories and possessions: 12 issues, \$39.95; Canada and all other countries: 12 issues, \$59.95. Single issues in the U.S.A.: \$5.00; in Canada and all other countries: \$6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:

Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should not send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 350 Madison Avenue, New York, NY 10017; 212/880-8800.

Breast Cancer Doesn't Just Affect Women

43,500 women will die from breast cancer this year. Sadly, they won't be the only casualties. Consider the families and friends who survive them. We cannot rest until we win the battle against breast cancer.



For more information, please contact:

The Breast Cancer Research Foundation

767 Fifth Avenue, Suite 1000, New York, NY 10153

Phone: (212) 572-4249 (212) 572-5766

E-mail: bcrcf@estee.com or [bcrcf.org](http://www.bcrcf.org)

CNG

J. SEWARD JOHNSON, JR.



"WEEKEND PAINTER"

BRONZE, LIFE-SIZE

CURRENT EXHIBITIONS

BERLIN, GERMANY

ALBANY, NEW YORK

BRUSSELS, BELGIUM

PARIS LAS VEGAS, NEVADA

QUAD CITY BOTANICAL CENTER, ROCK ISLAND, ILLINOIS

SCULPTURE PLACEMENT, LTD.

P.O. BOX 9709, WASHINGTON, D.C. 20016

TELEPHONE 202.362.9310 FACSIMILE 202.986.0336

www.sewardjohnson.com

CATALOG AVAILABLE

"HAIL AND SALUTE FOR YOUR REPRISAL OF THE TWENTIETH CENTURY. A TOAST TO YOU AND TO OUR TIME."

Congratulations on another fabulous edition of *Architectural Digest*. "The Twentieth Century: 100 Years of Design" (April 1999) tells a wonderful century-long story of our progress and the excitement of artistic discovery. The beauty we have experienced should be shared with our contemporaries, our children and their children.

CLAUDETTE ROURKE
ALLEN PARK, MICHIGAN

I have not till now written to thank you for including a house of mine (1980s) in your "100 Years of Design" issue because I wanted to be able to read and muse over the entire issue. There is no other history of design in our time as comprehensive and knowing as *Architectural Digest's*. My hat is off to you for a great service and a pleasurable and informative read.

ROBERT A. M. STERN
NEW YORK, NEW YORK

You and your staff deserve huge congratulations for assembling the mass of information and photos covering one hundred years of the good life on this planet. As a near-lifelong subscriber to your publication, I have been able to expand my knowledge through your changing viewpoints, and now, in my eighties, I see with more vision. I walked through your masterpiece page by page and relived events and experiences I had almost forgotten.

WALTER WINSLOW PHELPS
HOBE SOUND, FLORIDA

I want to congratulate you on your outstanding April issue. I think "Guest Speakers: Voices of the Twentieth Century" is an especially wonderful touch. Brilliant!

BARBARA HILL
ASHLAND, OREGON

Thank you for the "100 Years of Design" issue. *Architectural Digest* has

been publishing fine works with the highest standards for many years, and it is a proud moment for a designer or architect to be featured.

MICHAEL ROTONDI
LOS ANGELES, CALIFORNIA

At eighty-two, I'm at a precarious age—piqued by curiosity as to what the architectural field will be like in the new millennium. Your fabulous April edition prophesies a good deal of what to expect. I am looking forward to stepping over the threshold from the twentieth to the twenty-first century.

KATHERINE GUARDI
CHICAGO, ILLINOIS

Your April issue is a masterpiece of art, history and photography. My thanks to all of you for the hundreds of hours of research that produced such a collection of information and pleasure.

ROSEMARY G. LLOYD
DELTA, BRITISH COLUMBIA, CANADA

The April edition of *Architectural Digest* should have been between hard covers. I have not finished it yet, due to the need to savor every article.

SHIRLEY C. MOSELEY
FLORENCE, ALABAMA

Your April issue was a visual journey. I noted, however, one omission—the late designer Steve Chase. His work appeared in *Architectural Digest* more than thirty-five times.

GILL SABEN
PALM SPRINGS, CALIFORNIA

First off, kudos on your brave attempt to collect representative projects of this century in one issue, drawing from those images that had earlier appeared in your pages. If the photographs you included of the Neutra oeuvre are the best of the ones you have published, it leaves me with a feeling of regret for what your readers have missed. They may wish to visit our Web site,

www.neutra.org, where we feature a number of projects you have omitted. Nevertheless, in our case, there were some gorgeous images that made it through what must have been an agonizing editing job.

DION NEUTRA
LOS ANGELES, CALIFORNIA

Hail and salute for your reprise of the twentieth century's outstanding architects, artisans, designers and their patrons. Your periodical is ultimately about the stewards of taste, and I praise them for commissioning, upholding and conserving art and taste. A toast to you, to them and to our time.

PHIL ALLEN
BERKELEY, CALIFORNIA

You had the wrong title on the April edition of *Architectural Digest*. It should have been "100 Years of American Design with a Smattering of Other Stuff." Very parochial and very disappointing.

CHRISTINE SMITH
HEALESVILLE, VICTORIA, AUSTRALIA

On reading your April issue, I was most astonished to realize that my father, Erich Mendelsohn, was overlooked. He was, after all, one of the most influential architects of the twentieth century.

ESTHER MENDELSON JOSEPH
SAN FRANCISCO, CALIFORNIA

It was enriching to travel through one hundred years of interior design and architecture. These images are the results of people working together to make life more enjoyable and graceful in a world of contradictions.

HERNAN PEREYRA LUCENA
BUENOS AIRES, ARGENTINA

I have just finished reading your April issue and find myself at a loss for words, but let me say this: Bravo. Every decade was right on the mark.

SPALDING WAGGENER
FORT LAUDERDALE, FLORIDA

The editors invite your comments, suggestions and criticisms.

Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

E-mail: letters@archdigest.com





Next month we offer readers a unique look into the way designers are thinking at the end of the twentieth century. In our special Designers' Own Homes issue, twelve leading talents display their mastery of the rich material vocabulary that has evolved over the past several centuries. Juan Pablo Molyneux's Manhattan town house, for instance, is a compendium of historical references. Yet in its exuberant combination of Harley-Davidson motorcycles, Charles X furniture and modern painting, Molyneux's domain is utterly contemporary. In London, Jonathan Reed draws on mid-century design for his sleek loft, while in Périgord, Serge Royaux explores the nuances of classic French taste in his country house retreat. We've also asked more than twenty top designers to show us their best kitchen and bath designs and to discuss strategies for making these spaces successful for how we live today. In a number of surprising ways, the September issue shows us where we've been—and where we're going.

Paige Rense

Editor-in-Chief

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is currently writing *Class Act: The Life of Leland Hayward*.

AVIS BERMAN is editing an updated version of *The Artist's Voice: Talks with Seventeen Modern Artists* by Katharine Kuh (1962), to be published next year by Da Capo Press.

SUSAN CHEEVER is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was recently published by Simon & Schuster.

HUNTER DROHOJOWSKA-PHILP, a writer who specializes in art and design, is working on a biography of Georgia O'Keeffe, to be published by Knopf.



SHALINI GIDOMAL, a freelance journalist, has written for the *London Times* and *The Independent*. She profiled five well-known photographers in Ireland in the book *Irish Portraits*.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in



JAMES MORTIMER is a London-based photographer who specializes in architecture and interiors. His work has appeared in *The New York Times*, the *London Times* and *Vanity Fair*. He recently completed *The Ritz Hotel London* for Thames & Hudson.

MICHAEL PEPPIATT is curating "Francis Bacon: A Retrospective," at the Modern Art Museum of Fort Worth, and an exhibition of British figurative painting, at the Kunsthhaus in Vienna. His biography of Francis Bacon was published by Farrar, Straus & Giroux in 1997.

MILDRED F. SCHMERTZ, an architect and journalist, is a former editor-in-chief of *Architectural Record*.



JUDITH THURMAN's most recent biography, *Secrets of the Flesh: A Life of Colette*, will be published by Knopf in October. She is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

JAMES S. WAMSLEY, a freelance writer based in Virginia, has written seven books, including *American Ingenuity* and *The Brandywine Valley*. He is a winner of the SATW Foundation Lowell Thomas Award for travel journalism.

MICHAEL WEBB's latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

LEON WHITESON is an architecture critic and a novelist. His book *A Place Called Waco* will be published this fall by Public Affairs.

CYNTHIA ZARIN is a poet and critic. Her new book for children, *Wallace Hoskins, the Boy Who Grew Down*, will be published this fall by DK Ink.



Saab vs. Ross vs. Wenneker

A rear-end collision is followed by whiplash. Whiplash is followed by a lawsuit. But court settlements are not a remedy for pain. This is why Saab focuses on prevention. We designed the Saab Active Head Restraint, the world's first and only system of its kind. In a rear-end collision, the head restraint is designed to move upwards and forwards, catching the head before forces thrust it backwards. The risk of whiplash injury is greatly reduced. Justice is served.



www.saabusa.com
1 800 SAAB USA

AD *at* LARGE

MANHATTAN DECO-DENCE

I've been coming here from the start," **Timothy MacDonald** (right) says about the New York shop of Swiss-born antiques dealer **Bernd Goeckler**. "He gets the most interesting Art Déco and Empire pieces, and they're not necessarily the most expensive." Goeckler, who moved from Basel several years ago, is knowledgeable about his sources. "Art Déco," he points out, "was refined in a number of different countries. Because Belgium was very rich at the time from its colonies, there were great pieces made in Brussels, such as a steel table from the Maison Alexander that has the original geometric-patterned silk under its glass top." Among Goeckler's smaller Déco offerings are a pair of silver-leafed bronze Ruhlmann sconces, called



PETER FRIED

Lotus, that were designed with fur-trimmed shades.

As a complement to the Déco pieces, Goeckler carries a lot of Empire and Biedermeier furniture, such as a round pedestal table and a northern German sofa trimmed with carved and gilded wings. "The line of descent is clear," he says. "Both periods used the same relatively simple, fluid forms." He also has quirkier items, such as a pair of wool-and-silk tapestries, woven in Brussels in the 17th century, depicting the saga of Solomon and the queen of Sheba. MacDonald says of a huge *faux-marbre* vase, "Something this big with a bold pattern is perfect for a two-story entrance hall, and this is the only place where I'd find it." Bernd Goeckler, 30 E. 10th St., New York, NY 10003; 212/777-8209.



BRUNO MAGLI

FRENCH IMPRESSIONS

Art Déco dealer **Anne Hauck** didn't even test the waters before plunging into her first venture outside Germany, a new shop on the West Coast selling 1920s and '30s furniture, accessories, artwork and jewelry. Fortunately for Hauck, she's had a very warm reception from L.A. designers, including **Philippe Oates** and **Frank Pennino**, and she's gone home several times to ship more containers of items since opening on Robertson Boulevard a year ago. Hauck, who started collecting 18 years ago, has warehouses in Europe that are full of museum-quality pieces. "I've sent to California an unusual lacquered cabi-

net by Jean Dunand, Hoffmann leather chairs, a Ruhlmann macassar ebony dressing table and a Leleu sideboard with mother-of-pearl inlay. Anne Hauck, 458 N. Robertson Blvd., West Hollywood, CA 90048; 310/659-3606.



WAYNE KOWE

A 1928 cabinet made by Jean Dunand, far left, and a parchment-and-macassar-ebony secretary, ca. 1929, at Anne Hauck in L.A.

continued on page 30

Oleg Zhurav

Image Size 30" x 36"



"Visit in the Garden" is a limited edition mixed-media giclée with silkscreened highlights on 100% white cotton rag paper, hand-signed by the artist and numbered. Available exclusively through the following Fine Art Galleries:

ARIZONA

Gaun Fine Art
Scottsdale 602.874.5810

CALIFORNIA

Shadows and Light Fine Art
Cambria 805.927.ART4

Tracey Renee Gallery
Escondido 760.432.0017

Hidden Dreams Fine Art
Laguna Beach 949.376.4740 888.334.0933

James Bond Gallery
Los Gatos 408.395.1415 800.887.1007

Kaleidoscope Gallery
Mission Viejo 949.348.0044

Derrick Smith Fine Art
West Hollywood 800.280.4998 310.360.9135

COLORADO

Artesia Fine Art Gallery
Vail 888.321.3800 970.476.9800

FLORIDA

Galerie Brion Fine Art
Delray Beach 800.683.4300 561.266.9990

Stellers Gallery
Jacksonville 800.642.5716

Shaw Gallery
Naples 888.406.1369

Chasen Galleries
Sarasota 941.366.4278

GEORGIA

Regency Fine Art
Atlanta 800.669.6290

IOWA

Kavanaugh Art Gallery
West Des Moines 888.515.8682 515.279.8682

KANSAS

Leawood Fine Art
Leawood 913.338.4999

LOUISIANA

Teri Galleries Ltd.
Metairie 800.533.8374 504.887.3588

MICHIGAN

Danielle Peleg Gallery
W. Bloomfield 248.626.5810

MINNESOTA

Art Resources Gallery
Edina 612.922.1770

NEVADA

Gallery Michelangelo
Caesar's Palace / Las Vegas
702.796.5001

Richardson Gallery of Fine Art
Reno 775.828.0888 800.628.0928

NORTH CAROLINA

The Art Shop
Greensboro 888.336.3736

TEXAS

Art on 5th
Austin 800.758.0932

WASHINGTON DC

Artistic Impressions
Washington DC Metro Area
301.292.8258



PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP

Collectors Editions

PUBLISHERS OF ORIGINAL & GRAPHIC ART

©1999 COLLECTORS EDITIONS

This is where it all doesn't happen.

The place where peace and quiet first met.

A great bathroom is more than a beautiful room. It's an escape.

For help in planning yours, call 1-800-524-9797 ext. 357

or visit us at www.americanstandard-us.com.

The Reminiscence Suite ©1999 American Standard, Inc.





American Standard Bathrooms made for the soul.

AD *at* LARGE

HAUTE PICK IN LONDON

Every good room has a piece of French furniture in it," says English decorator **Pierre Serrurier**, and for that French touch he calls on **André de Cacqueray** in London. "His accessories are pretty and unusual, and he has some decorative furniture as well," notes Serrurier (right, at the shop). Specializing in 18th- and 19th-century Continental furniture and objects, de Cacqueray buys throughout France, particularly in the countryside, and in the United Kingdom. "There's a tradition of French antiques



JONATHAN PIERKINGTON

being brought to England," de Cacqueray remarks. He has a penchant for lighting, and Serrurier has always found *bouillotte* lamps, such as one from the early 19th century with a bronze putto holding up the candles and a red tole shade (left), at the shop. Having studied the history of antiques at Christie's, de Cacqueray says, "I'm interested in how people lived with an object and how they used it. A chair Pierre liked, for example, is a 19th-century *coin du feu*, which was made with shorter legs to get the most heat near a fireplace." Added to the mix are a painted 18th-century country French cabinet and a pair of incised imperial-yellow Chinese vases from the 19th century (both, left). André de Cacqueray, 227 Ebury St., London SW1 8UT; 44-171-730-5000.

VINTNER'S RESERVE



DEANNE FITZMAURICE

It's no wonder that **Ron Mann** is a fan of **Salsa Trading Company** in California's wine country. Owners Bruce and Edna Needleman turn reclaimed architectural elements into rustic, earthy colonial-style furniture. Salsa Trading Company also sell antique wood tables, chairs, and iron pieces; and work with reclaimed wood to create new furniture. Salsa Trading Company, 1490 Broadway, Sonoma, CA 94960; 707/939-1710.

SAINT-TROPEZ SENSATION

Provençal furniture is the specialty of the house at **Le Mas de l'Antiquaire** in Saint-Tropez. Owner **Corinne Fabre-Wagner**, whose clientele includes **Jacques Grange**, **Serge Royaux** and **Jacques Garcia**, also is visited by **Penny Drue Baird** when the designer summers in the area. "I see her at the beginning of my trip and at the end because the inventory's always changing," says Baird (right, in front of a painted toile at the shop). Fabre-Wagner stocks large 18th-century pieces, such as daybeds and games tables, and chairs. "I love the *toiles peintes*," she comments. "They're very Provençal." Le Mas de l'Antiquaire, 1 rue de la Pêche, Saint-Tropez, France 83900; 33-4-94-07 47-91.



PETER VALLI

SummerBookBlast

Go buy the book with MasterCard® at barnesandnoble.com

For a limited time, get \$5 off when you use your MasterCard® to buy any Summer Book Blast selection from bn.com.*

book remarks

"What is your favorite book of all time and why?"

The Man Who Ate Everything,

by Jeffrey Steingarten This writer's passionate search for culinary perfection is borderline obsessive, but his boundless curiosity makes this book both entertaining and informative. Retail, \$14.95. bn.com price, \$11.96.

City of Light, by Lauren Belfer

This vividly detailed debut novel focuses on American life in Buffalo, New York, just after the turn-of-the-century. Its unforgettable protagonist is a never-married headmistress. Retail, \$24.95. bn.com price, \$17.46.

East of the Mountains, by David Guterson

The acclaimed author of *Snow Falling on Cedars* spins an eloquent tale about a doctor's quest to understand life and death when faced with his own mortality. Retail, \$25.00. bn.com price, \$17.50.

Bella Tuscany, by Frances Mayes

Ten years after she first purchased her Tuscan home, the author still rejoices in her love of the Italian countryside. A book filled with sensual discovery and luminous, descriptive passages. Retail, \$25.00. bn.com price, \$17.50.

Home Town, by Tracy Kidder

Set in Northampton, Massachusetts, Pulitzer Prize-winner Kidder uncovers the many layers of a town rich in literary history. A bevy of earnest, endearing characters make this a sweetly compelling tale. Retail, \$25.95. bn.com price, \$18.17.

Local Girls, by Alice Hoffman

This collection of beautifully told stories follows Gretel Samuelson, a young girl growing up on Long Island, as she navigates love and loss. Retail, \$22.95. bn.com price, \$16.06.



"All of Trollop. Because he understands people so entirely and delightfully."

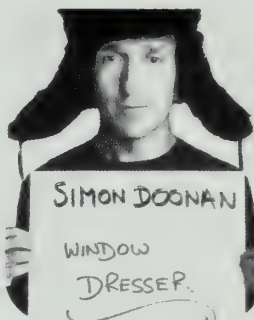
Brooke Astor,
grand dame of philanthropy



"The Guide to Practical Gastronomy, by Ali Baba, is the encyclopedia of great cuisine. I use it all the time for reference and inspiration."
Jean-Georges Vongerichten,
culinary sensation

"The Arrangement, by Elia Kazan, is about someone who completely changes his life in his forties, which is very exciting and makes for a fascinating read."

Ellen von Unwerth,
fashion photographer



"Vamps and Tramps, by Camille Paglia. She looks like she is about to do a kung fu move on the cover. It has incredible range—Alice in Wonderland meets Susan Sontag."

Simon Doonan,
Creative Director, Barneys New York

"My book, *Extraordinary Furniture*, was influenced by Thomas Chippendale's *Gentleman and Cabinet Maker's Director* of 1754. The book was sold to noblemen, who in turn had local cabinet makers create the designs. Chippendale was the first furniture entrepreneur."

Viscount David Linley,
royal woodworker



18 speed bike: \$1,225

shipping bike to italy: \$235

map of tuscany: 9,000 lira

seven days without email:

priceless



Platinum MasterCard® has a high spending limit.
for the things that matter.



there are some things money can't buy.
for everything else there's MasterCard.™

AD *at* LARGE



NUEVO IN NEW YORK

Sixtieth Street has become so great. You can cruise along and find everything you want," says **Joanne de Guardiola**. One of her favorite shops on this street of distinguished dealers is new, just opened by Peruvian-born **Carlos de la Puente** (left), who has fast become popular with New York designers—**Elissa Cullman** and **Bunny Williams**, to name two. "He has delightful and amusing one-of-a-kind light fixtures and interesting furniture," says de Guardiola. "I've bought a whimsical, multicolor star-shaped lantern as well as serious chan-

deliers. I saw a pair of Baguès sconces in the shape of vases with crystal flowers coming out of them that were wonderful."

De la Puente, who incidentally has the matching Baguès chandelier, characterizes his wares as "Mediterranean, Spanish colonial and Italian," adding, "I also like Swedish, Danish and Russian pieces." Recently he was showing an Italian Baroque-style chest, ca. 1930, with a worn silver-leaf patina, and a late-19th-century Spanish sunburst mirror done in mosaic glass (both, left). Carlos de la Puente, 238 E. 60th St., New York, NY 10022; 212/751-0171.

FRESH PRINTS FROM BRITAIN

Keith Irvine and **Charlotte Moss** are among the connoisseurs of botanical prints who have discovered at **J. Pocker & Son** engravings commissioned in the 18th century. The copperplates were engraved under the



COURTESY J. POCKER & SON

ENSCONCED IN HISTORY.



JOHN LEE

lamps, has leased a second space a few doors from its first shop on the border of SoHo and Little Italy just to showcase sconces (left). "I'm crazy about them," says co-owner Robert Degiarde, a scion of the family that founded the grand old Nesle lighting shop on 57th Street. "They haven't been explored like chandeliers." Partner John Harvey is particularly fond of metal pieces made between 1890 and 1930 by two New York companies: E. F. Caldwell and Sterling Bronze. Noriega-Ortiz goes there for the glass. "They have the best Murano collection I've ever seen," he says. Chameleon, 231 & 235 Lafayette St., New York, NY 10012; 212/343-9197.

Chameleon, where everyone from **Stephen Sills** and **James Huniford** to **Benjamin Noriega-Ortiz** shops for period chandeliers, sconces and table



COURTESY J. POCKER & SON

direction of Sir Joseph Banks, a botanist who had joined Captain James Cook on his first voyage around the world, made between 1768 and 1771. Banks and his team compiled drawings

and watercolors of 30,000 specimen plants, and he had 743 copperplates produced, but they were never used. For more than 200 years they lay in a drawer at the British Museum. In 1979 they were rediscovered, and 113 sets of the engravings were made; prints (above and above left) from three of those sets are now available for purchase at the Pocker shop. J. Pocker & Son, 135 E. 63rd St., New York, NY 10021; 212/838-5488. □





Mutiny on the 101. It started with a whisper. The crew was unhappy. The cookie-cutter family sedan was the cause. For years they searched the horizon for a car that spoke to their hearts and souls, but found nothing. Then, they saw it. The Volkswagen Passat. Starting at only \$21,200*, they felt it stood for the same things they did. The braver ones jumped ship first. More were sure to follow.

Drivers wanted.® 

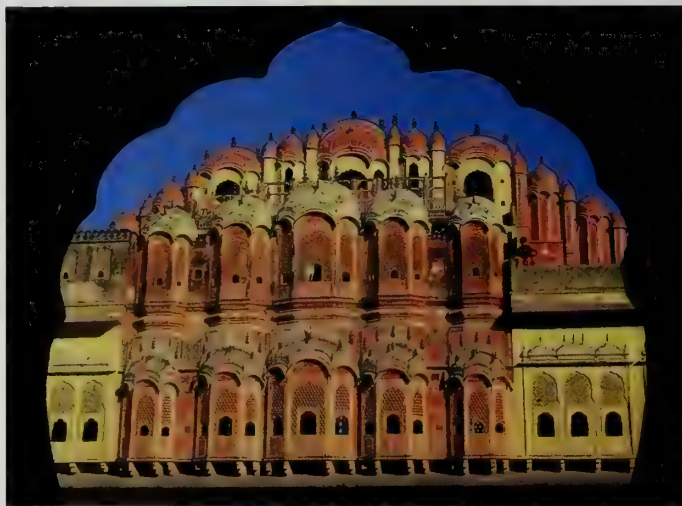
*Base MSRP for a 1999 Passat GLS. Price excludes optional equipment shown, taxes, registration, transportation and dealer charges. Dealer sets actual price. 5-valve engine technology. Traction control. Anti-lock brakes. And just about power everything. 1-800-DRIVE VW or WWW.VW.COM. Always wear seatbelts. ©1999 Volkswagen

PASSAGE TO INDIA

GENEVIEVE WEAVER SHARES HER BEST SOURCES

*Text by Elizabeth Lambert
Photography by Daniel H. Minassian*

FOLLOW GENEVIEVE WEAVER IN INDIA as she buys for Guinevere Antiques, her shop in London, and you'll find yourself in some very unlikely places. She buys from sources at the bottom of the chain, dealers who buy directly from former royals in need of cash and wealthy families whose younger generations prefer modern. There is nothing dainty about most of the locations, and if you think you can't possibly be in the right place, you'll probably find you are in exactly the



BELOW LEFT: London antiques dealer Genevieve Weaver often visits Jaipur, the capital of Rajasthan, on her biannual buying trips to India.

LEFT: The Palace of the Winds is along the east wall of Jaipur's old city. **BELOW:** Samurai Exports, a key source, "sells rare and wonderful dhurries."



right place. Once you see what's hidden in the tangle of things piled high and hanging low, you'll understand why she's there. And you would never discover these places by chance.

Weaver has a knack for finding the piece that will surprise, provide the hap-

continued





IT'S NOT JUST A KITCHEN, IT'S CENTER STAGE.



Whether you are entertaining or cooking, your kitchen is where you perform. That's why SieMatic kitchens are designed to function flawlessly during preparation and look stunning during presentation. To learn more, or to order the SieMatic Kitchen Book, call 1-800-765-5266.

SieMatic

Visit us at www.siematic.com

ORDER YOUR SIEMATIC KITCHEN BOOK NOW!

Send me the SieMatic Kitchen Book, a 130-page guide to the finest in kitchen design. I have enclosed a check or money order for \$19.95.

Send to: SieMatic Corporation, Dept. AD0899, P.O. Box 936, Langhorne, PA 19047. Or call **1-800-765-5266** in the U.S. or Canada to order or to visit the showroom nearest you.

NAME			
ADDRESS			
CITY	STATE	ZIP	
PHONE			

PASSAGE TO INDIA

BELOW: Mehrangarh Fort overlooks the city of Jodhpur, which is distinguished by its blue-washed houses.



RIGHT: Weaver inspects bone-and-horn-overlaid wood objects at Jodhpur's Prince Art Exporter.



do smaller quantities, but the shipping will cost more.

And that's the first thing to know about buying in India. The shipping is expensive, more so than from Hong Kong, for instance. The second thing to know is that because shipping can be a

complicated torment of certificates and bottlenecks, it's important to get an agent. Weaver depends on Deepak Shah of Collectors' Corner Exports, a division of Phillips Antiques, in Bombay. He suggests some sources, goes with

continued on page 40

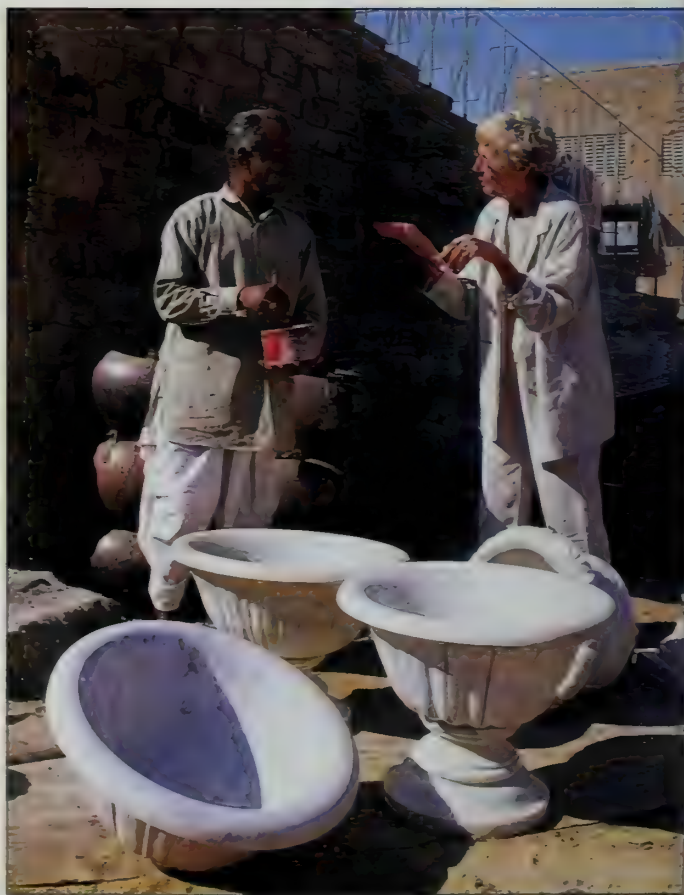


continued from page 36

py jolt. Just don't call it "decorative." "I'm suspicious of the word," she explains. "It covers a lot of sins these days. They say I'm always ahead of everybody else. I hope so." What she buys one year, other London dealers want the next. She was the first to buy in India, and though others followed, few have learned her secrets. This is serious, trade-only, container-load shopping. Some of her sources can

At Mahendra Handicrafts, also in Jodhpur, "I buy garden ornaments and columns." ABOVE: A Rajasthani woman polishes a marble urn.

RIGHT: Weaver and a craftsman discuss the antique wish to be applied to a piece. "You specify how old you want it to look, and I can do it."



life stuff storage



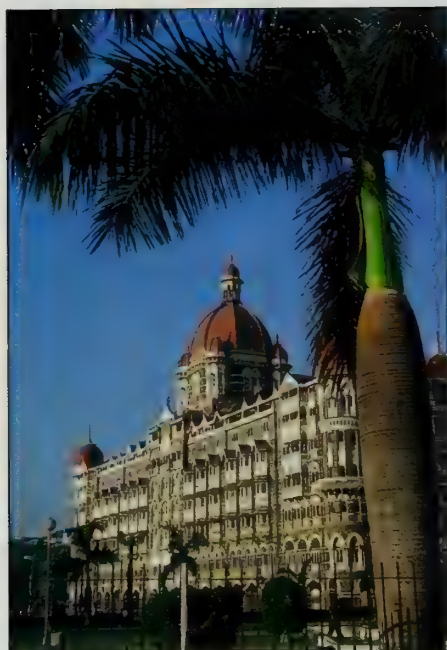
© 1999 California Closet Company. All rights reserved. Each franchise independently owned and operated.

Where do you put the stuff that you're about? All that you are? Tell us. We're listening.
And this is how we start to create your custom solution.

Call us for your complimentary in-home consultation at 800.336.9195
in the US and Canada or visit us at www.calclosets.com.

CALIFORNIA CLOSETS®

PASSAGE TO INDIA



"You're at your own risk in India. But they don't hide the better pieces. I've discovered real treasures."

continued from page 38

her when she buys and returns later to be certain that the restorations are all as she requested. Furniture is then wrapped and sent by road to Bombay via those tinselled, hooting "Goods Carriers" that rule the Indian roads, weaving around camels going the wrong way and deferring to cows going nowhere. Somehow it gets safely to Bombay, where it is crated and shipped. Collectors' Corner does the paperwork and lets her know when the container is "on the water." Within about three months she has her things, all in perfect condition. "I tell you," she says, "to unpack a container from India is no joke. Suddenly everybody has to be somewhere else."

There are ground rules. Sculpture over one hundred years old cannot be exported from India. Neither can furniture older than one hundred years. "I don't mess around," she says. "I like to go through customs and be able to say I have nothing. There's a catch with ivory. British customs will allow it *in* if it's over one hundred years old, but Indian customs won't allow it *out* if it's over one hundred years old. I've had to turn down great chairs because

they had ivory legs. I buy furniture from this century, but I don't sell it as anything else."

Weaver flies to Bombay and often goes straight on to the Rajasthan capital city of Jaipur to buy carpets from Tara Chand Goel of Samurai Exports. "These are the best dhurries in India,"

continued on page 42



ABOVE LEFT: Bombay's Taj Mahal Hotel commands a view of the harbor. LEFT: Majibullah Khan & Sons is in the Jogeshwari area of the city.

"Everything is in a rough state, but they'll finish the furniture for you." ABOVE: She examines old rosewood Indo-Portuguese bedposts.

Priorities Change



HOKANSON

Designer and manufacturer of custom made rugs and carpets

1.800.243.7771

Atlanta • Boston • Chicago • Dallas • Houston • Los Angeles

Moscow • New York • Toronto

Visit our website at www.hokansoncarpet.com

PASSAGE TO INDIA

continued from page 40

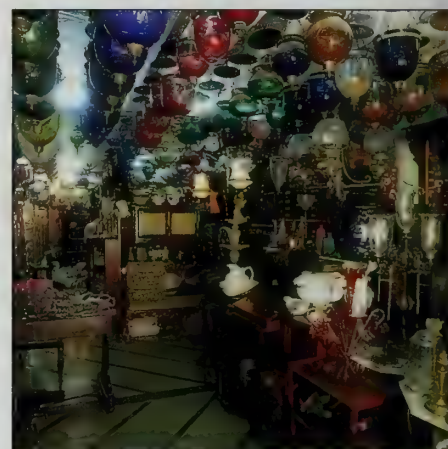
she says. "Years ago he came to my shop with a portfolio—I thought, Oh no, not another one, but I opened it and my heart went bump. Now I never buy dhurries from anyone else. He makes new ones in traditional patterns, which is useful if you need a particular size, but it's the old ones I want, all those faded vegetable dyes, indigos. For country houses, the south of France—the color of old jeans looks good everywhere."

The carpets are not restored until she specifies what she wants. Then they're cleaned, repaired, cut down if necessary and airfreighted directly to her. Splendid staircases and pavilions of carved teak are tempting but too large for her. He has a treasure room of old fab-



LEFT: The Desai Shivlal Lalchand stall in Bombay's Mangaldas Market offers a range of fabrics. "Their muslin is one of the finest I know."

BELOW LEFT: Not far from the market is Tabherally's, which is among several appealing shops along Mutton Street. **BELOW:** Rows of old-glass lanterns and furnishings fill the space.



rics and jewelry and also architectural panels, doors, furniture and garden ornaments old and new. Most of his business is with dealers and interior designers, but he can ship as little as one carpet, and he utilizes the shipping himself.

She loves the most exotic about two of there. Everything the smells, the is more intense ings." The streets jumps into the fray

dresses for small granddaughters, tablecloths for friends.

While in Rajasthan she might continue on to Jodhpur. "The maharaja's museum at Mehrangarh Fort is exceptional," she notes. "Those palace apartments are so evocative of life for the Mughals—cool air flowing through lattice-work, lavishly embroidered canopies, cradle cradles for royal babies." Jodh-

pur has many sources for reproduction furniture, but she looks for garden ornaments and columns. "Indian marble is softer than Italian," she explains, "so it can be carved in more detail. And, of course, India is one of the last places where handwork is available; they can copy anything." R. C. Gupta of Mahendra Handicrafts, one of Weaver's stops, sees this as continuing the spirit of Mahatma Gandhi. "It's important to take pleasure in working by hand. If the job takes longer, that's OK," he says.

She might also go to Prince Art

continued on page 44

"The Indians have a genius for fabrics," she says. "There's so much to choose from."

Call 1-800-950-2438 or visit www.chevrolet.com. Suburban is a registered trademark and Chevy is a trademark of the GM Corp. ©1998 GM Corp. Buckle up, America!



*The Zippo Lighter Factory,
Bradford, Pennsylvania.*

*The Zippo was first made in 1933
and patented in 1936.*



The Chevy Suburban.[®]

*First made in 1936,
never patented.*

(Maybe we should have.)

CHEVY SUBURBAN  LIKE A ROCK

PASSAGE TO INDIA

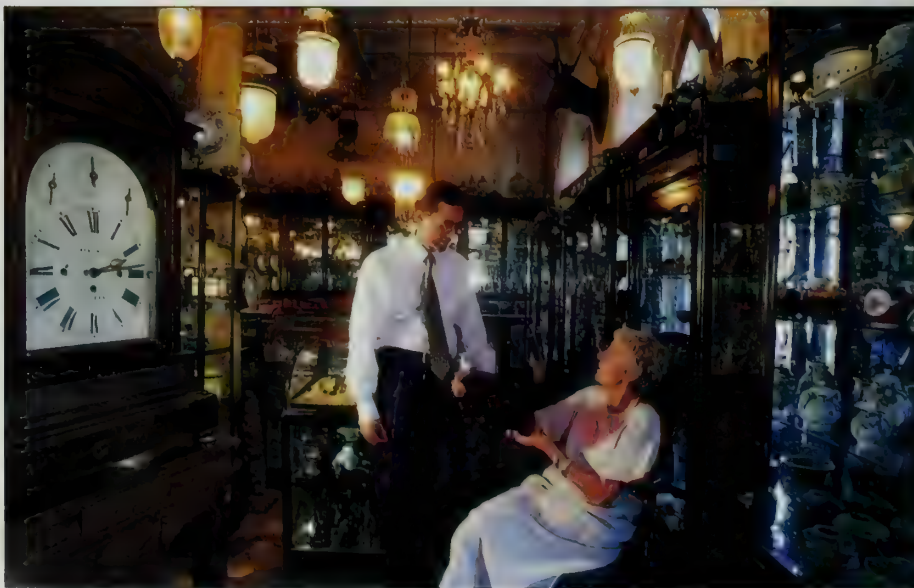
SOURCES IN INDIA

- | | |
|--|---|
| <p>1 SAMURAI EXPORTS
Nirmal Path, Ajmer Road
Jaipur
91-141-393202
<i>Dhurrie carpets</i></p> <p>2 PRINCE ART EXPORTER
F-288/289, M.I.A.
Phase II Basni
Jodhpur
91-291-741528
<i>Decorative objects</i></p> <p>3 MAHENDRA HANDICRAFTS
Umaid Bhawan Palace Road
Jodhpur
91-291-639420
<i>Marble garden ornaments</i></p> <p>4 MAJIBULLAH KHAN & SONS
Shop No. 2
Oshiwara Bridge
Jogeshwari
Bombay
91-22-6785970
<i>Old furniture</i></p> | <p>5 DESAI SHIVLAL LALCHAND
Shop No. B-340
Mangaldas Market
Bombay
91-22-2051749
<i>Fabrics</i></p> <p>6 TAHERALLY'S
Shop No. 28
Mutton Street
Bombay
91-22-3471169
<i>Vintage glass and lamps</i></p> <p>7 PHILLIPS ANTIQUES
Opp. Regal Cinema
Bombay
91-22-2020564
<i>European and Oriental objects</i></p> <p>8 COLLECTORS' CORNER EXPORTS
Indian Mercantile Mansions
Madame Cama Road
Bombay
91-22-2020564
<i>Shipping agents</i></p> |
|--|---|



ABOVE: Phillips Antiques—founded in 1860—is across from the Prince of Wales Museum. “I always recommend Phillips to friends.”

ABOVE RIGHT: Weaver consults with owner Farooq Issa. “The cases are crammed with all manner of interesting bric-a-brac and baulies.”



continued from page 42

...for objects—frames, candle-... overlaid with striped patterns of... and horn or the large wood... for milk, oil or grain.

From... heads back to Bombay, stopping... halfway in from the airport to... friend Farida Hoosenally, who... has exceptionally good furniture... AD at Large, January 1999).

The next... on the trail of

more in an area of Bombay called Jogeshwari, out beyond the airport. The draw is a whole street of shops that began thirty-five years ago when Majibullah Khan arrived from Uttar Pradesh, set up shop, wrote home inviting family and friends to come and in no time was joined in Bombay by most of his village. His son Rafiulla and the other four eldest of Khan's ten sons now run the original business, the biggest on the street and the one where Weaver goes

PASSAGE TO INDIA

first. "He's got agents all over India," she says, "going from house to house, buying and bargaining. If I went to those villages myself, I would have to pay more than I do buying here. Everything is still as they found it; most pieces have been painted black, so I do a lot of scratching to see what's underneath—rosewood, mahogany, macassar ebony or teak. Furniture from the north is likely to be mango, which is a cheaper wood. Furniture from the south is usually made of fruitwoods such as jackfruit. And there might be a reproduction under all that paint. You're at your own risk in India. But they don't hide the better pieces. I've discovered real treasures."

She particularly looks for sets of dining chairs, and Rafiulla Khan picks some out for her when he knows she's coming. Because houses with banquet halls are common in India, he often has sets of eighteen armchairs. She might buy them all and sell them as groups of ten and eight. "Sets of six never sell," she says, "and high backs sell better than low backs. I don't usually buy card tables, but a really good one I'll buy. The same for a cupboard. I see what I like, and that's it." Restoration is done after she tells them what finish she wants. "You can rely on him," she says. "The finishing is very good."

She goes early and allows a long morning, also checking out what's in the

objects of every kind. "I once found the best campaign chair I've ever seen," she recalls. "I didn't risk leaving it for a moment, so I took it away right then. And once I walked into a shop and bought everything they had, boxes and boxes of old Christmas ornaments. That took care of my Christmas windows that year."

"Prices aren't as low as they used to be, but I do find things that are worth it," she continues. "Don't be put off by the area's name, the Thieves Market—that only refers to a side street that sells parts from stolen cars. Everything else is all right. I allow plenty of time and go in and out of every shop because wonderful things could be anywhere. Taherally's, at number twenty-eight, is a good place for glass, particularly Venetian glass made for the Indian market. September is the time to come. It's still very hot then, but nobody has been there during the monsoon season, so the shops are full."

Not far from Mutton Street is the Mulji Jetha Market, the place for wholesale buyers and designers who want hundreds of thousands of yards of drapery lining fabric. Nearby is the Mangaldas Market, a huge semiwholesale outlet for smaller quantities. Weaver, who wanted six hundred and fifty yards of white voile for draperies and to decorate her shop's windows, found it at Desai Shivalal Lalchand. "The Indians have

grandfather bought the business in 1920, has left everything—cast-iron columns, mahogany showcases—exactly as they were then. Victorian silver, glass, china, baubles, engravings and surveying instruments, all the things so beloved by the British Raj, cram every shelf. There are objects from East and West, Bohemian glass and Chinese Export porcelain, all geared toward the Indian market. The shop is a favorite with filmmakers in need of props. "I could spend hours nosing around in there," she says. "Time has stood still, and I always find wonderful things."

Since 1985, when she began traveling to India once or twice a year, Weaver has used the same black notebook for every trip to keep track of what she bought where and for what price. "Sure, prices have gone up, but most dealers ask a fair price. I don't haggle in my own shop, and I don't expect to haggle everywhere else. If it's a dealer I haven't used before, I might ask for a better price and see what reaction I get, but a good dealer isn't into heavy bargaining. Street markets in tourist locations are another thing; bargaining is the national sport. If the day comes when you've had enough of that, try the hotel shops. Their clothes, handbags and jewelry are adjusted to Western tastes. They may cost a bit more, but it takes less time. In Bombay the arcade of shops in the Oberoi Hotel is good; in Jodhpur, try

"It's the old dhurries I want, all those faded dyes, indigos. For country houses, the south of France—the color of old jeans looks good everywhere."

other twenty to twenty-five shops, all narrow because property is expensive in Bombay. They open at eight in the morning and close at eleven at night, but there are mosquitoes after sunset, so it's better to go early. To find Majibullah Khan & Sons, tell the driver to go down S.V. Road to Sadhna Soap. Opposite is Shop No. 2. You then go around to the back and ask for Rafiulla. Most of his business is wholesale, but private buyers can purchase a few pieces.

Weaver never leaves Bombay without a day of browsing in the many shops along Mutton Street for furniture and

a genius for fabrics," she says. "Silks and cottons are hand-stitched for draperies and bedcoverings. There's so much to choose from, and these huge markets can be very confusing, so when someone approaches me offering to guide me around, I accept. It can save a lot of time. I tell him what I'm looking for, and he takes me to the best stall. A fifty-rupee tip is about right."

Once Weaver has finished buying for the shop, she looks for presents to take home at Phillips Antiques, a retail shop across from the Prince of Wales Museum. Owner Farooq Issa, whose great-

the shop at the Umaid Bhawan Palace. Most shops are open on Sunday, although offices are closed, and because most furniture dealers are Muslim, they might be closed on Friday."

Her last purchase will probably be the plane ticket back to London. "There are always special offers on flights from Bombay to London, so I can get a bargain on a first-class seat," says Genevieve Weaver. "After shopping in India, I need some sleep. But I never have enough time there. The colors, the people—India is so opposite to the world we know. I'll be back." □

LIVING HISTORY IN GEORGIA

THE WESTVILLE OUTDOOR MUSEUM PRESERVES THE PAST

Text by James S. Wamsley
Photography by Steven Brooke

AT WESTVILLE, JUST outside the sleepy Stewart County seat of Lumpkin, Georgia, they like to say it's always 1850. Every building—house, store, workshop, courthouse, church—speaks of that long-vanished year. But in truth there was no Westville in 1850, or even in 1950. The town was created in the 1960s, when a historian, the late Joseph B. Mahan, Jr., saw an opportunity to salvage Colonel John Word West's imperiled (and available) collection of such antebellum artifacts as furnishings, tools, looms and machinery. His idea was to gather a few appropriate



LEFT: Among the 19th-century buildings relocated to the open-air museum of Westville in western Georgia is an 1838 boot shop, left, on the town square.

BELOW: The ladies' parlor of the 1843 McDonald House features American Empire furniture—such as a claw-foot table—which was popular among wealthier families.

buildings to display the collection under a not-for-profit enterprise called Westville Historic Handicrafts. Later the plan expanded to encompass a complete period community in the hilly

woods, but the Handicrafts name remains.

Today the still-growing open-air museum of Westville (two and a half hours south of Atlanta) comprises more than thirty structures,

nearly all of them predating 1850. Over half came from Stewart County, a place largely bypassed by time and development and amply stocked with dilapidated antebellum

continued on page 48





Who says you can't own the future?

There are no limits to what a woman can accomplish. Especially when you have a plan and the right financial advice.

An American Express financial advisor can help you with education planning, retirement planning, and making sure your money will last. We offer you the expertise and insight you need to make smart decisions. So you can take charge of your financial future.

Plan to do more.
Call 1-800-GET-ADVICE,
and own your world.

www.americanexpress.com/advisors

do more



**Financial
Advisors**

LIVING HISTORY IN GEORGIA



ABOVE: An 1854 frame structure on the town square was the original courthouse in Chatahoochee County. It is one of only two wooden courthouses extant in Georgia.

continued from page 46

buildings in danger of destruction. Most date from the 1830s and 1840s; the oldest is a log cabin built by Native Americans between 1800 and 1810. As historic American buildings go, this is not terribly old, but the region was not opened to white settlers until the late 1820s. Georgians still considered the area frontier in 1830, but it developed quickly. Westville's freeze-frame at 1850 captures a culture reaching its preindustrial peak just before the Civil War.

From the first, Westville's originators stuck to a local historical focus and to that immutable year, avoiding any generic "Old South" pastiche. Even the flowers in the borders, like the sumptuous pink rose called *Souvenir de la Malmaison*, were carefully vetted for period. There is a blunt integrity here: the unpaved roads, the rough stone walls, the furniture showing hard use. "We tend to be minimalists on conser-

vation. We stabilize things and don't do a lot more," says Westville's executive director, Matthew M. "Mac" Moye.

Many of the buildings and the artifacts within them have confirmed connections to people living in the area today. Westville is more than a Georgia thing; it's a family thing. One of the residences, the Moye House, built in about 1840, was an ancestral home of Mac Moye, whose father was one of the muse-

um's founders in the 1960s.

The one-story house, like a number of other residences in Westville, combines a classic exterior with an unorthodox floor plan. At the end of a herringbone-brick walkway, a Greek Revival portico leads to an airy center hall, bracketed by two identical, tall-windowed parlors. A breezeway at the rear of the center hall joins this space to an identical structure a few

continued on page 50



ABOVE: The Moye House, a circa 1840 Greek Revival cottage. LEFT: The summer parlor displays the cotton draperies and straw matting used during warmer months.



All the luxury.
None of the clutter.



Park Avenue by Buick

luxury. pure and simple.™

Visit the elegant Park Avenue at www.parkavenue.buick.com or call 1-800-4-A-BUICK.
©2001 GM Corp. All rights reserved. Park Avenue is a registered trademark of GM Corp. Buick is a trademark of Buick Limited.

LIVING HISTORY IN GEORGIA

RIGHT: A farmhouse in the dogtrot style, so called because an open central porch allowed animals to run through at will. **BELOW RIGHT:** A bedroom/sitting room.

continued from page 48

feet behind the first, this one containing two matched bedrooms. Like the house's first half, it has "good lines and lots of windows," Moyer says. "Because so much wall space was given to the windows, our assumption is that it was probably a summer house." But where was the kitchen? Archaeological evidence indicates that a third unit linked by another breezeway once stood behind the bedrooms. A side view of the original house must have suggested a very short passenger train.

As one of Westville's upscale residences, the Moyer House, with its quality furniture and Argand lamps, exhibits still another sign of 1850 prosperity: wallpaper. The interior walls of most of the house's neighbors are wide heart-pine planks, smoothly finished and painted. A small minority of West-

ville's homes had plaster walls.

Light, cheerful and cleanly proportioned, the Moyer House is a favorite of Westville's visitors. Another is the totally different Patterson-Marrett farmhouse, a dark, supremely atmospheric log-and-plank house in the old southern double-pen, or dogtrot, style. The housewright's adze and broadax marks are still sharp on surfaces that have never felt a paintbrush. Nearby, ready for service, are the farm's outbuildings: a mule barn, a



LEFT: In the bedroom/weaving room of the 1831 Bryan House, visitors can watch a craftswoman weave locally spun cotton on a hand-made pine loom.



whiskey still and, equally important, a cane mill for making syrup, the "sweetenin'" of the rural South. "This is the place the tourists come first on their second trip," Moyer says.

From his seat on the front porch of the J. B. Adams general store, a mandolin player showers the street with tinkling, fast-fretted chords. The old tunes span the void of time, calling with a sound joyful yet alien to modern ears. Craftspeople gently en-

continued on page 52

VIAGRA[®]
(sildenafil citrate) tablets
Let the dance begin.[™]



LIVING HISTORY IN GEORGIA

Westville's freeze-frame at 1850 captures a culture reaching its preindustrial peak.



continued from page 50

liven the scene as well: blacksmiths, quilters, weavers and spinners, and potters. And this being Georgia, Westville displays the relics of another legacy: King Cotton.

Two singular buildings recall the antebellum cotton years. "This is a true rarity," Moye says, approaching a two-story structure that resembles a small white barn. "It's the only functioning animal-powered cotton gin that we know of." A pair of mules turn a horizontal wheel on the first floor, transmitting power to the gin above, a masterpiece of 1840s technology. The gin strips the seeds from cotton fibers and hurls the lint into a special room, where it piles up in snowy billows and hangs from the walls like clouds. Then it's taken next door to the baling press, undoubtedly the most curious structure in Westville, a massive, pagoda-like device contemporary with the gin. It too uses animal power, which turns the entire top of the baling press building, driving down a giant wood screw to compress the cotton. Maximum production: two bales a day. A modern press can

make a bale every five minutes.

The closest thing to a cotton baron's quarters at Westville is the McDonald House, built by a Scottish immigrant and merchant. As his business thrived, he expanded a modest cottage into the present two-story affair—"a vernacular Greek Revival mansion that started out as nothing of the sort," as Moye describes it. The house's oversized late-American Empire furniture, stamped brass cor-



ABOVE LEFT: The West House, the ancestral home of the colonel for whom Westville was named. ABOVE: The quilt is a reproduction of an original kept in the Westville archives.

LEFT: An 1842 house was the first brought to Westville, in 1968. BELOW: A bed key, left, was used to tighten the ropes supporting the mattress on a handmade bed.



LIVING HISTORY

nices, strip carpeting, period art (*The Marriage of Pocahontas*) and iron cookstove speak eloquently of a rural Georgia family at the apogee of success in the mid-nineteenth century.

The home of another immigrant, German-born Johann Singer, seems a bit brighter and cheerier, with a faintly European look. Shoemaker Singer and his wife had eleven children there; their descendants remain in the area and helped stock the old house with original family furniture.

Westville's proximity to downtown Lumpkin (about a half mile away) creates a twofold attraction for visitors. An archetypal southern courthouse village, appealing in its unpretentiousness, Lumpkin suggests the America painted by Thomas Hart Benton. Its main landmark, apart from a century-old courthouse, is the big-frame Beddingfield Inn of 1836, which has been turned into a museum and is about to undergo a thorough restoration.

Lumpkin and Westville's location is, in truth, off the beaten path. But other stops in the same area may be added to make a regional tour of substantial interest. Only forty miles away is historic Columbus, with its newly restored 1871 Springer Opera House. About the same distance southwest, Eufaula, Alabama, displays a choice collection of antebellum architecture in immaculate trim. Approximately ninety miles north is Warm Springs, site of Franklin Delano Roosevelt's Little White House, and close to the twenty-five-hundred-acre Callaway Gardens. Some thirty miles east lie Plains and the Jimmy Carter National Historic Site, and a bit farther is the Andersonville National Historic Site. Thus a hundred-mile span covers lots of possibilities. Westville may seem lonely in its woody sanctuary, but it's hardly alone. □

Westville is located on Martin Luther King Drive, a half mile south of Lumpkin, Georgia, which is near the intersection of U.S. 27 and Georgia 27. The museum is open from 10:00 A.M. to 5:00 P.M. Tuesday through Saturday and from 1:00 P.M. to 5:00 P.M. Sunday. Admission: adults, \$8; seniors, college students and military, \$7; students K-12, \$4. Telephone 888/SEE-1850.



Arté de Mexico

Experience the World of Arté

Only Arté de Mexico can offer such a comprehensive line of premier products. Our lighting collections feature over 400 different hand-forged wrought iron lighting fixtures. Our catalog of iron furniture now includes over 165 designs, each available in 30 distinct hand-applied finishes. We also produce the world's largest line of lighting and furniture created from naturally shed antlers.

For more information, please contact your local sales representative, or call our customer service department.

Arté de Mexico
1000 Chestnut Street, Burbank, California 91506
(818) 508-0993 • Fax, (818) 563-1015
www.artedemexico.com



REED  BROS.

HAND CARVED FURNITURE FOR THE GARDEN & HOME
Turner Station, Sebastopol, CA 95472, Tel: (707) 795-6261, Fax: (707) 823-5311
Kneeder-Fauchere-Los Angeles, San Francisco, San Diego, Denver; JEH Inc.-Dallas, Houston; Walters-N.Y.; Callard & Osgood-Chicago

A BELGIAN MODERNIST

TWO ELEGANT NEW DESIGNS BY MARC CORBIAU



Text by Michael Peppiatt
Photography by Steven Brooke

MARC CORBIAU STRIVES after one thing and its seeming opposite. A house should be modern but classical, the Belgian architect cheerfully affirms, grand but intimate, made of brand-new as well as traditional materials. It should be transparent, with oversize windows and sweeping views that lead from one room to another, yet at the same time it must allow everyone privacy. Inside it should be restrained and relaxed. Art Déco and contemporary furniture forming a perfect background for Oriental, tribal or Conceptual art.

This sounds like a tall order even in Belgium, where



Contemporary architects and residents are given a freer hand than in most European countries. But Corbiau, whose name has become a byword for minimalist stylishness in his native land, has in fact spent the past thirty years designing residences that satis-

fy these apparently conflicting demands. Nowhere has he achieved this blend with more assurance than in a house he recently completed for a family in Brussels. Corbiau delights in contradiction, which was helpful when his client informed him he wanted to

ABOVE: The *pierre de Meuse* façade of a Brussels house designed by Belgian architect Marc Corbiau "seems to vary in color with subtle changes of light in the Belgian sky," he says.

LEFT: Dogon ladders and a canvas by A. R. Penck accentuate the entrance hall's vast scale. Its minimal furnishings "suggest a magic simplicity in the rest of the house."

live near the center of town as if he were ensconced in the deepest countryside. A suitable site was found, and with the assistance of landscape architects René Perchère and Claude Rebold, Corbiau set about conceiving a property

continued on page 56

BEAUTIFULLY DESIGNED.
POWERFULLY BUILT.
GENETICALLY ENGINEERED.



© 1999 GM Corp.

YUKON
DENALI

The GMC Yukon Denali is the great-great-grandchild of trucks that helped win wars, put out fires, and break the sound barrier. Not the typical stuff of a luxury sport utility vehicle. But add to that four seats with heated, leather seating surfaces, a Bose® Acoustimass® audio system, refined suspension, and a powerful 255-horsepower Vortec V8 engine, and you have a new height of luxury. Call 1-888-GMC-DENALI or www.denali.gmc.com. Do one thing. Do it well.®

GMC

A BELGIAN MODERNIST

continued from page 54

where urban elegance and rural seclusion could be made to complement each other.

Though the Brussels house appears uncompromisingly modern, its design is based on the golden section, a proportional relationship believed since antiquity to be the secret of visual harmony. It also echoes a classical use of pilasters, as well as a Palla-

dian sense of how to balance solid volumes against open ones. The house is built entirely of locally quarried stone, called *pierre de Meuse*, which has the gray-white smoothness of pebbles found on the beach. The fine-grained stone is offset by the copper roof and the gray-black polished steel that encases the house's doors and windows.

"I think a building's façade

should announce what is to come inside," says Corbiau, "but I don't see why it should tell the whole story." The meaning behind his remark becomes fully clear when one looks at another of his recent projects, a large house not far away, in Tervuren, with a private museum. Corbiau proudly calls that residence "a modern-day castle, a château for our times." There, a series of

long, low buildings in pale gray stone and red cedar blend so effortlessly into the surrounding garden (landscaped by Jacques and Peter Wirtz) that few would guess the treasures they contain. Decorated with refined simplicity by Corbiau and Claire Bataille, the interior turns out to be dominated by Chinese sculpture and paintings as well as by the occasional icon of mod-

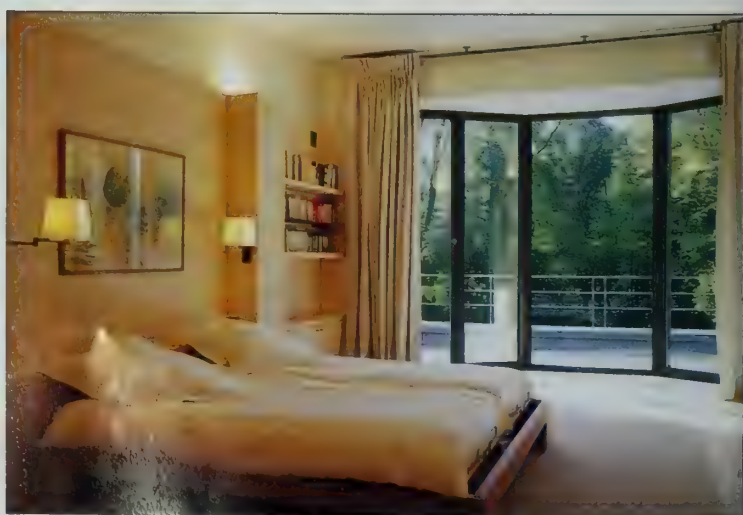


LEFT: Hidden in the library's walls and ceiling are opaque blinds and a screen that convert the library into a home theater. The desk was designed by Christian Liaigre.

RIGHT: Antique Tibetan chess pieces are arranged on a circa 1930 bridge table in the living room. The window overlooks a garden by René Perchère and Claude Rebold.



FAR RIGHT: "The aim was balance through symmetry," Corbiau says of the second-floor master bedroom, whose sliding glass doors open onto a large south-facing terrace.

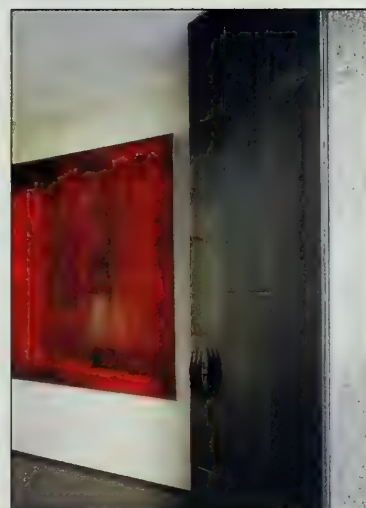


A BELGIAN MODERNIST



ABOVE: In Tervuren, just outside Brussels, Corbiau designed a residence featuring a separate museum space for a businessman with a large collection of Chinese art.

RIGHT: The living room's browns and off-whites are part of Corbiau's signature palette. FAR RIGHT: A Gerhard Richter canvas hangs beside an iron door in the entrance hall.



ern Western art. Thus a magnificent Chinese bronze horse and a chimera coiled as if to spring contrast harmoniously with an evocative Robert Mangold and a sumptuous Gerhard Richter.

Similarly, in the Brussels house, the "whole story" does not begin to unfold until one goes inside. The vast entrance hall, empty except for a large canvas by the German artist A. R. Penck and a pair of ladders crafted by the Dogon of Mali, gives a dramatically foreshortened view of the two

main floors. This impressive volume is articulated by recessed doorways, gray steel balustrades and a sharply delineated staircase that leads to the second floor. The transparency that Corbiau aims to create is established immediately: Much of the house's inner structure can be absorbed in a single glance.

In a less obvious way, this theme of openness is taken up in the reception rooms and amplified. The main living room has rectangular openings that lead to the library

on one side and to the dining room on the other. Huge windows open onto the garden, emphasizing the building's rootedness in its natural environment; such intense luminosity sweeps through the rooms that all the usual barriers between interior and exterior dissolve.

Meticulous attention has been paid to the details of the décor. The pale-colored walls are faced with wood specially treated to create a cementlike texture. The colors are even softer in the master bedroom,

which is paneled in sycamore and emphasizes indirect lighting throughout. Other decorative refinements, such as the custom-made door handles and fire grates, add subtly to the atmosphere of understated luxury. A restricted palette—mainly off-whites, grays and browns—heightens the sense of ordered calm that pervades the entire house. "I want to create a haven of tranquillity for my clients," says Corbiau.

But this serenity is not
continued on page 58

A BELGIAN MODERNIST

continued from page 57

achieved by imposing stringent rules as to what may or may not be included in the decoration. Beside contemporary furniture by Christian Liaigre, Corbiau has introduced other modern classic pieces, such as side tables and

even andirons designed by Frank Lloyd Wright, and a brace of Alvar Aalto chairs. Similarly, pictures throughout the house, such as a large Art and Language composition and a Robert Mangold painting in the salon near the dining room, regularly inter-

rupt and question the dominant aesthetic of Corbiau's design. Even at its most peaceful, the interior remains visually challenging.

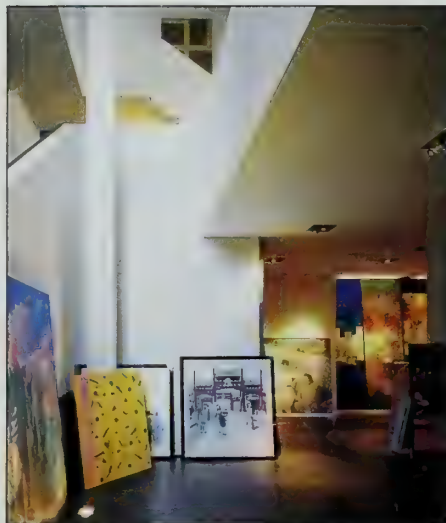
Corbiau's commitment to his clients' well-being is perhaps most concisely expressed in the swimming pool, located in the basement. The pool, which is flush with its dark gray stone surround, echoes both Martin Richman's spectacular light installation and the garden outside. Although the design has the sheer perfection of a Minimalist work of art, the whole area nevertheless remains inviting.

For the house in Tervuren, Corbiau's primary objective was to create areas that felt equally inviting while fulfilling a multitude of functions. "Entertaining is high on their list of priorities," he says of his clients, an international

businessman and his wife. "So the largest part of the house has been set aside as an area that can be adapted for formal or casual receptions. They should be grand rooms, but not so grand that the clients wouldn't want to be in there by themselves." Much of their collection of Chinese art is displayed in a museum section that "serves as a structural link between the more public rooms and their private quarters," he says.

"I'm always on the alert for what my clients really need," Corbiau emphasizes. "After all, you can have the most marvelous ideas, but if they don't suit the people who are going to live in your houses, what's the point? Architects have to listen. Only if we listen and understand can real houses for real people come into being." □

RIGHT: Rather than mimic a gallery-like formality, Corbiau wanted "to keep the museum space as natural as possible," he says. "The owner lives with his collection."



BELOW: An abundance of glass brings the sky and surrounding landscape into the indoor pool area. "The client loves gardens, so each window is a picture frame," says Corbiau.





[THE ONLY CARD YOU NEED TO TRAVEL THE WORLD.
OR THE WORLD WIDE WEB.]

Whether you're exploring the world or just the world online, American Express wants you to be safe. That's why when you use an American Express® Card to purchase online, you will not be held responsible for any unauthorized charges. **Guaranteed.**

Visit americanexpress.com
Have a safe journey.



do more



Cards

AFRICAN GLASS

VISITING THE CROZE FAMILY WORKSHOP IN KENYA



LEFT: The bead hut, part of Kitengela Stained Glass Studios, built by the Croze family outside Nairobi, Kenya. Everything is made of local materials and recycled glass.

BELOW: The compound overlooks Nairobi National Park. "This whole place is the result of our experimentation with organic shapes," says founder Nani Croze.

Text by Shalini Gidoomal
Photography by Colin M. Boyle

FOR YEARS KENYA'S verdant Kitengela plain has been synonymous with two very different things. The first is its role as a corridor for wildlife migrating to and from the Nairobi National Park. The second, newer association is with glass.

Twenty years ago the Croze family moved from their cramped house in Limuru, northwest of Nairobi, to the sparsely populated southern outskirts near the Ngong Hills to pursue their dream of creating an art-glass paradise.

"When we first came to Kitengela, there was nothing here but endless grassland, wildlife and some seminomadic Masai tribesmen,"

says Nani Croze, whose five years studying elephants had prepared her for the hardships of living in the bush. "We heard from one of the Leakeys that a Masai was selling some land outside Nairobi. The area didn't even have a name or a village at that time, but it was beautiful, with grassland leading to a rocky gorge that faced the game park, so we knew we would never have neighbors across the way. We bought the land in 1979 and were immediately marooned, living in tents during some of the worst rains in Kenyan history."

Things are different now. They are still at the end of the phone line and have to get their electricity from a generator, but these days many visitors brave the rutted



track to buy glass or simply gawk at the Crozes' eclectic houses. Kitengela Stained Glass Studios is the only glass-works between Egypt and Swaziland, and the family's sensitive use of the material allows it to blend with the wild African landscape.

"There was a lineage of talent that I had to live up to," explains Nani Croze, whose father was German woodcut artist HAP Grieshaber. "My mother and grandfather were artists, and my grandmother was the first female student

continued on page 62

*Seville STS tested with optional Z-rated tires. Mercedes-Benz E430 tested with standard H-rated tires.
1.800.333.4CAD ©1999 GM Corp. All rights reserved. Cadillac® Seville® Northstar® StabiliTrak®



**IT APPEARS WE HAVE
MERCEDES-BENZ CORNERED.**

If you're thinking about a Mercedes-Benz E430, slow down and read this. Because in recent USAC-certified tests, Seville STS with the Northstar System and the amazing handling of StabiliTrak decisively outperformed the E430 in wet and dry cornering—results that translate to the real world every time you turn a corner.* So test drive a Seville STS. Because it will change the way you think about American luxury performance sedans. And more than ever, it's what's next.

SEVILLE STS. IT'S WHAT'S NEXT.™



cadillac.com

AFRICAN GLASS

"The open land provided the impulse," says Nani Croze.

continued from page 60

at an art academy in Königsberg, in East Prussia. I studied at the Pilchuk Glass School near Seattle. I wanted to prove I could be as good in my field as my parents were in theirs, and I always dreamed of doing it in Africa."

The artistic bent has also passed on to the next generation. Nani Croze concentrates on stained glass, while her son Anselm specializes in *dalle-de-verre* (faceted glass) and blown glass; both of them are sculptors. Her daughter,

Katrineka, makes glass-bead curtains, screens and jewelry, and her younger son, Lengai, is an architect. Everywhere there is evidence of their work. A huge female figure in blue cement reclines under an acacia tree near the stained-glass studio, and outside the main house, a twenty-foot dragon faced in glass and mirror mosaic doubles as a barbecue. (The Crozes also share their home with a variety of animals, including an Egyptian vulture, a tortoise, guinea fowl, eight dogs, a



ABOVE: Lengai Croze designed the bath addition of his sister Katrineka's house, whose form is based on a *rondavel*. RIGHT: A glass-and-mirror sculpture serves as a marker.



LEFT: In Anselm Croze's house, red paint symbolizes ox-blood, used in parts of Africa to stain the floors. "I look at what we do as sculptures to live in," he says.

DESIGN CENTRO ITALIA

Your Resource For The Best In Italian Design

New from Italy...

beautiful
new collections
from Milan



1



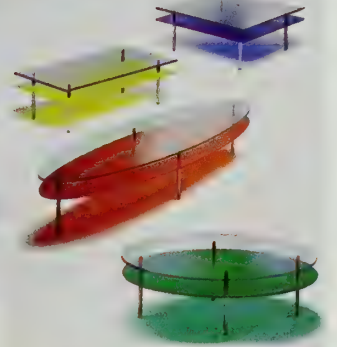
2



3



4



5



6



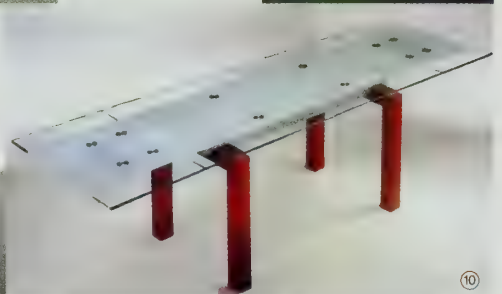
7



8



9



10



11

- 1.Reclining/swivel chair 2.Modular wall system
- 3.Transforming sofa-bed 4.Modern sectional sofa
- 5.Colored glass coffee tables 6.Reclining platform bed
- 7.Up/down chandelier 8. Adjustable suspension lamp
- 9.Murano glass chandelier 10.Expandable glass table
- 11.Bent glass T.V. trolley

1290 Powell Street

Emeryville, CA 94608

Phone: 510.420.0383

Fax: 510.428.1251

Visit our spectacular

700 page website at

www.italydesign.com

Courtesy to the Trade

The Timeless Beauty of Natural Slate



**American
Slate
Company**

THE EXPERTS IN SLATE



ROOFING, FLOOR TILES,
PAVING & SLABS

LARGEST INVENTORY IN THE U.S.

www.americanslate.com

EAST COAST/MIDWEST 800-553-5611

LOS ANGELES

12958 W. WASHINGTON BLVD. 310-823-7753

NEWPORT BEACH

494 N. NEWPORT BLVD. 949-450-2200

OAKLAND

555 66TH AVENUE 510-430-1237

SAN DIEGO

7741 FAY AVENUE, LA JOLLA ... 619-551-9951

SAN FRANCISCO

1775 ALAMEDA STREET 415-864-7813

SEATTLE

532 FIRST AVENUE SOUTH 206-938-3718

WALNUT CREEK

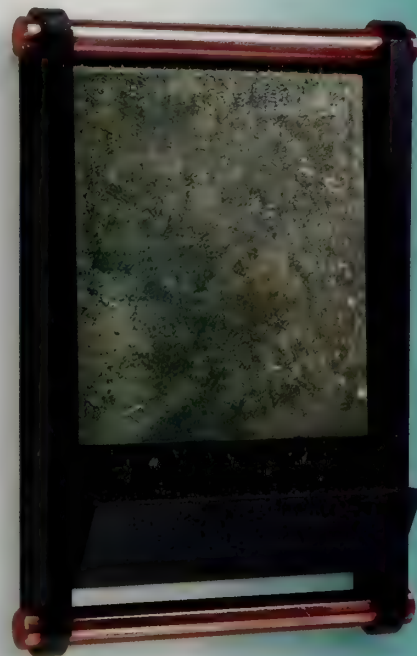
1250A NEWELL AVENUE 925-210-1042

*The
magic
of
moving
water.*

Blackwood Copper

Ceramic tile
with black-
stained wood
and polished
copper bars

*Other models
are available.
Finishes include
metal, hardwoods,
ceramics, glass,
mosaic tile and
natural stone.*



capsis™
FOUNTAINS

Call for brochure: 1-888-654-5244
www.capsisfountains.com

"Winner—
Best of L.A.
Design Week,
Residential
Furnishings"

© 1999 Laura Hansen

SCOTT HANSON
photography



www.scotthanson.com
818.768.4276

© Scott Hanson

Welcoming The Millennium

1812 & Co. PRESENTS

IN THE STYLE OF THE GREAT
EUROPEAN TENTED ANTIQUE FAIRS

THE WESTERN STATES ANTIQUA FAIRE

Saturday, July 31st • Sunday, August 1st 1999

"Dealer/Trade Day" - Friday, July 30th

400 Dealers - From the West Coast and Throughout North America
Under Canopies and Indoors

OFFERING FINE EXAMPLES OF
ANCIENT THROUGH 19TH C. ANTIQUES
& EARLY 20TH C. ANTIQUES & COLLECTOR'S ITEMS

English & European Furniture & Decorative Arts; Fine Art; Silver; Asian Art;
Architectural; Porcelain; Glass; Arts & Crafts; Pottery; Jewelry; Lamps; Textiles; and

100 EXHIBITS OF EARLY AMERICANA -

Furniture, Quilts, Folk Art, American Indian; and More.....

"THE FLY-IN SHOW"

ONLY 10 MINUTES FROM LOS ANGELES INTERNATIONAL AIRPORT

3 MINUTES FROM 405 FWY. AT THE
REDONDO BEACH PERFORMING ARTS CENTER
AVIATION & MANHATTAN BEACH BLVDS.

Where Manhattan Beach & North Redondo Beach Meet

FREE PARKING

"Dealer / Trade Day"

Friday: 8AM - 5PM

Admission

At Gate \$50.00

ADVANCE (Prior to
July 15, 1999) \$35.00

Faire Hours:

Saturday 9AM - 7PM

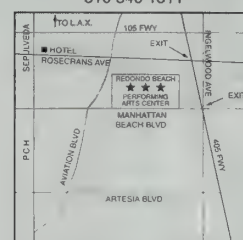
Sunday 9AM - 5PM

General Admission

Single Day \$8.00

Weekend Pass \$12.00

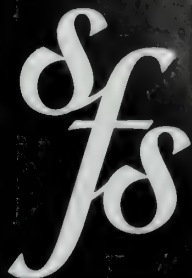
HOTEL RESERVATIONS
MARRIOTT (MAN. BCH.)
310 546 1511



For General Information - Advance Ticket Purchase
Write or Call:

8391 Beverly Blvd. #212 • Los Angeles, CA 90048
Tel: 310.287.1896 • Fax: 310.287.0192

Your most
powerful
partner
when you
are buying,
building or
remodeling
a home is
your lender.



STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

Construction Financing Specialists

- Land-
80% of price
 - New
Construction-
100% of costs
 - Remodels-
100% of costs
 - No Income
Qualifiers
 - Loans to
10 Million
-

Call
(800)727-6050

Licensed as a R.E. Broker by the CA Dept. of R.E. License #01059680
License information telephone (916)227-0931

Programs subject to change and qualification

AFRICAN GLASS

striped hyena and several ostriches and camels. Many of the domestic animals still get snatched up by the leopards that roam the area.)

Over the years the compound has grown, and buildings of diverse styles have evolved. There is now a tow-

er, a dome, meditation pods, rondavels with contorted roofs and structures based on animal shapes, linked by a precarious wood catwalk, that seem to spring out from the vegetation. Family members have added their own idiosyncratic twists, but there are

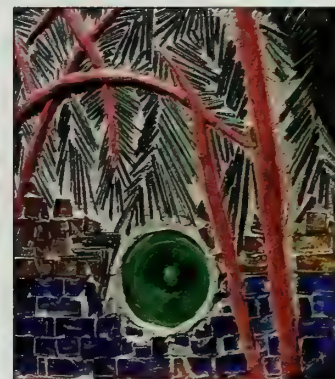
underlying similarities—the use of natural and recycled materials and of certain African styles and, of course, a lot of glass artwork.

“We adopted an intermediate technology, or *jua kali* [literally, hot sun] approach, using local materials as eco-

nomically as possible,” says Nani Croze. “The first walls were made of bottles fixed in cement because bottles were free. Part of the house was made from packing crates and cheap fence posts. We took inspiration from the Masai, using compacted grass and mud for the walls. Techniques had to evolve too, as we’re quite isolated here, but the open land provided the impulse.”

“We all feel that organic, free-flowing shapes that meld with the landscape are vital,” adds Anselm Croze. “We have

continued on page 64



ABOVE LEFT: Glass-blower Amos Wachira working in the brick furnace hall. ABOVE: *Dalle-de-verre*—faceted glass—was used in the kiosk.

LEFT: The dome of the furnace hall, in the background, is topped with a metal-and-glass railing inspired by Antoni Gaudí. The head hut's roof rises in the foreground.

AFRICAN GLASS

continued from page 63

ideas, and we follow the lines as they develop, so no one is ever quite sure of what the result will be."

The entrance to Kitengela is a typical example. The original intention had been to create a glass-and-mirror mosaic sculpture honoring a Masai *Laibon*, or elder. "It started as a gatepost, but the cows may have knocked over the scaffolding, which led to its growing out the other side into a half snake, half dragon," says Nani Croze.

Lengai Croze designed the nursery. "I wanted to adapt a traditional rondavel design, which characteristically has a bunker-like sense of security—essential when you're living with wild animals all around—while still providing freedom and light through the use of texture and glass," he says.

Perhaps the most ambitious project to date has been Anselm Croze's dome, which houses his furnace and studio. The most visible aspect of Kitengela and a beacon to those lost on the plains,

it took a year and a half to construct. "I was inspired by the beehive-shaped domes that housed glass-factory furnaces in England, but I was told that building one of the dimension I wanted was impossible without huge steel supports—there was simply no structure behind

"We feel that organic, free-flowing shapes that meld with the landscape are vital."

it," he says. "All of the previous efforts to build domes at Kitengela have ended with the land reclaiming the buildings, but this time I wove metal into the bricks, and it worked. If you could expand an eggshell to the size of the dome, the walls would be four times thicker, so it's a major achievement."

The ceiling of the dome has an accurately plotted map of the constellations in glass, punched through the brick. It is especially luminous on moonlit nights. The floor of the adjacent gallery is patterned with local stone, glass balls and shards of marble that form the shape of a tree and signify the Crozes' staunch commitment to ecological conservation and recycling.

"We try to preserve harmony in all our buildings," notes Nani Croze. "Our glass comes from friends and corporations that collect old bottles, which we pick up from around Nairobi. The rock comes from local quarries, and the cement comes from a reforestation cement works on the Kenyan coast. We chose to be in nature and not in a town, so it's essential to preserve and reuse. To do otherwise would be to violate our heritage." □

Kitengela Stained Glass Studios, P.O. Box 15563, Mbagathi, Nairobi, Kenya. For information, call or fax 254-303-24117.

Charles P. Rogers. America's source for original 19th and 20th century beds, headboards, canopy beds and daybeds.



CHARLES P. ROGERS BRASS & IRON BEDS • EST. 1855

PLEASE VISIT A SHOWROOM OR CALL FOR A CATALOG AND PRICE LIST. NEW YORK CITY: 55 WEST 17 STREET (BETWEEN 5-6 AVENUES), NYC. NEW JERSEY: 300 RT. 17 NORTH, EAST RUTHERFORD. WEBSITE: www.charlesprogers.com PHONE ORDERS WELCOME. WE SHIP ANYWHERE. PHONE 1-800-272-7726.

STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606

STONE LEGENDS

Call for free catalog. (800) 398-1199

FAX (214) 398-1293

www.stonelegends.com • sales@stonelegends.com

Cast Stone Manufacturing • To the Trade • Nationwide Shipping

STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606

THE LATEST SPIN ON SATELLITES

DOES THE DISH HAVE AN EDGE OVER CABLE?

By Nicholas von Hoffman

INFORMATION REACHING HERE, ALBEIT of a highly anecdotal nature, suggests millions of our fellow Americans are growing heartily sick of the Cable Guy. The complaints are familiar enough. The Cable Guy doesn't come when he says he will. When he does come, the picture on the set is fuzzy and the sound is weird, or, after he's gone, the service goes down and the rates go up. A few years ago the griping about rates grew so loud that Congress stepped in, but now there is more talk that the Cable Guy will be upping the charges another time.

In modern Fat City America the price of bread, milk and prescription drugs goes largely unregulated, but the cost of that vital necessity, putting cable TV programs into the home, is a matter of debate by the national legislature. However, the Cable Guy no longer has a monopoly. In eleven million homes, householders have elected to get their television from man-made stars, the satellites in the southwestern skies.

Fritz Stolzenbach of Hughes Network Systems, a Hughes Electronics subsidiary and the company that has put most of the money and technology into broadcasting from artificial stars, says with a certain cuteness, "I certainly can't speak on behalf of cable folks, but—what's the politically correct way of putting this?—typical American consumers have already had plenty of experience dealing with the cable company, and, generally speaking, I would be happy to let them make up their own minds as to whether the claims of imminent technological upgrades are worth giving full credence to." In other words, if you have wearied of the Cable Guy's promises to put a better picture on your screen, try us.

Better sight and sound, the only technological upgrade that has been long in promising, is on delivering. Convergence—the merging of phone, Internet and TV service on one line going into the home—



has been talked about for years but has yet to be translated from press release to actuality. The recent purchase of several of the nation's largest cable companies by AT&T has been accompanied by yet another volley of promises and predictions about the coming joyful usefulness of the new merged service. At the bottom of the newspaper articles telling us what we have to look forward to there is usually a cautionary paragraph about how all of these happy developments depend on AT&T's getting the money to install the billions of dollars' worth of new equipment necessary to make convergence a reality, all of which, needless to say, will take an unspecified number of years.

Meanwhile, Hughes has a limited but extremely useful form of convergence up and running. The same Hughes dish on the roof that brings satellite broadcasting to your home will also bring extraordinarily fast Internet service to your computer. Since cyber-sluggishness is worse when people are just home from work and school—unless they have access to a T-1 line, which provides instantaneous Internet response but costs thousands of dollars a month—your Internet experience is probably like being marooned on the

Hollywood Freeway during rush hour.

But if you have DirecPC, it's like having a lane of your own. Shazzaam! Presto, digito, cyberter! And there's the picture you didn't have to wait forty seconds for.

DirecPC is an oval, as opposed to a round, roof dish. It's thirty-five inches by twenty-one inches, so it is also quite inconspicuous. It needs the oval shape because it is squinting at the transponders on two satellites, one that carries television and another that sends down Internet data. The Internet service is an adaptation of something that Hughes has been using for some years. "Hughes Network Systems has actually specialized, for the last twenty-five years, in business applications for satellite technology," says Stolzenbach. "A typical application is what happens when you go to a Chevron station. If you want to pay at the pump, you just swipe your credit card there. What you may not know is that there is a Hughes Network Systems satellite dish on the roof of the station, which takes the information from the magnetic strip on your credit card and blasts it to a satellite about twenty-two thousand miles up in space. It's then sent back down to a credit authorization

continued on page 68

CONSIDERING HOW WELL WE HANDLE EVERYTHING
UNDER THE ROAD, IT'S NO WONDER OUR
NEW 4x4 PERFORMS SO WELL ON THE ROAD.



ASPHALT

CRUSHED STONE

GRAVEL

TOPSOIL

SAND

SEDIMENTARY ROCK

SHALE

LIMESTONE

SILTSTONE

Introducing the all-new 1999 Jeep® Grand Cherokee. A remarkable new vehicle with all the incredible off-road capability you expect from the leader in 4x4s, plus the added benefit of a smoother, tighter, more responsive on-road ride.

An enhanced Quadra-Coil™ suspension and an all-new steering system enable Jeep Grand Cherokee to handle the twists, turns, and obstacles of paved roads as effortlessly as it maneuvers rocky mountains, deep canyons, and treacherous

gulleys. A stiffer UniFrame construction reduces vehicle noise and vibrations while also creating a firmer, more precise ride on all types of surfaces.

To learn more, please visit www.jeep.com or call 1-800-925-JEEP. And discover that what's on the road is now just as exciting as what's under it.

Jeep

THERE'S ONLY ONE

THE ALL-NEW JEEP® GRAND CHEROKEE
THE MOST CAPABLE SPORT UTILITY EVER*

*Based on AMCI overall on- and off-road performance tests using Grand Cherokee with available Quadra-Drive™ and V8 engine. Jeep is a registered trademark of DaimlerChrysler.

THE LATEST SPIN ON SATELLITES

continued from page 66

center somewhere, in Nebraska or Utah or some such place, where your credit information is verified, sent back up to the satellite and back down to the dish on top of your local Chevron station, and the pump then tells you to begin filling."

From gas stations to the home was the next logical move. "One business that we got into was manufacturing digital satellite systems for DirecTV, which is a sister company of ours," explains Stolzenbach. "Our satellite networking engineers also developed some business-to-business applications using standard Internet protocols." From there, he says, it was a short leap to producing home satellite dishes that could receive, but not send, and that would "provide incredibly fast Internet surfing speeds."

The biggest obstacle to fast Internet service hasn't been the modem but the telephone wire. As the telephone system is currently designed, you either have to have a special and, of course, expensive phone service or suffer delays. The Hughes people figured a way around the problem. "Our engineers saw that the bottleneck in surf-

dress you typed. That tunneling code is kind of an electronic mask that covers up the address. When it gets to your service provider, it doesn't see 'aol.com' but an address that says, 'Please send this request to the DirecPC network operations center in Germantown, Maryland.' We then strip away the electronic mask, see what you want and, using massive pipes—multiple T-3 fiber-optic lines—go out into the Internet and grab it. It's then sent up to the satellite and back down to your dish.

"This may sound like an unbelievably tortuous path to get from here to there, but it's really not," adds Stolzenbach. "It's incredibly fast, and it's incredibly secure. That's why the U.S. government and military space research systems across the globe count on satellite technology to deliver their information. It's the fastest and safest way. It really works."

It does really work. I've tried it. But it's not without bumps. DirecPC isn't cutting edge, thank goodness, but it's new enough that you can't take it for granted.

To make it work, first off, you've got to get the cable from the roof to your computer. Second, you have to have a

and a leg either. Stolzenbach says the system can be had for under two thousand dollars. By the time you read this, there'll probably be a number of computer manufacturers that will bundle DirecPC onto a machine for you.

Be warned that when you go the satellite route, be it Internet service or TV, there will be times when you will get nothing from it. Very bad weather has been known to block the signal. Or if the dish isn't properly positioned, you may get a weakened signal, one that is good enough in clement weather but that will fail when the storms come in. I had a dish that did fine during stormy weather for some channels but completely washed out with others. Conditions of this sort can be diagnosed from afar by the manufacturers. In this case, by instructing me to do this and that with the TV channel changer, they were able to tell that the problem was a defective part in the dish, and a repair person climbed up on the roof and replaced it in ten minutes.

Another problem is that you can't get local television channels via satellite. This drawback is supposed to be eliminated in the larger metropolitan areas in the next few years, when new satellite

In eleven million homes, householders have elected to get their television from man-made stars, the satellites in the southwestern skies.

ing the Web was not in the outbound request path, when you type in 'aol.com' or 'amazon.com' and hit the enter key, but in the information returning to your PC. Our staff realized we could take part of this business solution we had developed, which is essentially the receive portion of all of this Internet protocol hybrid loop where you used to send the info and the return path is by satellite.

"You start by typing whatever, and you hit the enter key," Stolzenbach continues. "Then the info goes out by modem to your service provider, but before it gets to your PC, the DirecPC software attaches what's called a tunneling code to the ad-

card, a piece of equipment with lots of little humps and squiggles, installed. The cable from the roof will screw into the card. Last, DirecPC software has to be added.

Despite all the claims to the contrary, setting up new software on a machine is like introducing a second pussycat into a household. Sometimes there's a lot of back arching and hissing, and sometimes you're the food. Sometimes there's a fight. If you're an expert or you know what you're doing, go ahead and do the job yourself. Otherwise, you might end up with a lot of potential grief by not getting the proper professional help.

There's one hard way. The Compaq version of DirecPC comes with DirecPC in option, which doesn't cost an arm

and a leg either. Stolzenbach says the system can be had for under two thousand dollars. By the time you read this, there'll probably be a number of computer manufacturers that will bundle DirecPC onto a machine for you.

Be warned that when you go the satellite route, be it Internet service or TV, there will be times when you will get nothing from it. Very bad weather has been known to block the signal. Or if the dish isn't properly positioned, you may get a weakened signal, one that is good enough in clement weather but that will fail when the storms come in. I had a dish that did fine during stormy weather for some channels but completely washed out with others. Conditions of this sort can be diagnosed from afar by the manufacturers. In this case, by instructing me to do this and that with the TV channel changer, they were able to tell that the problem was a defective part in the dish, and a repair person climbed up on the roof and replaced it in ten minutes.

Another problem is that you can't get local television channels via satellite. This drawback is supposed to be eliminated in the larger metropolitan areas in the next few years, when new satellite

The story of Electroland, generally speaking, is that once something gets up and running reliably and well, it quickly becomes too much of a good

THE LATEST SPIN ON SATELLITES

thing. Call it the Sorcerer's Apprentice Syndrome. The Internet bears testimony to the observation. There are a million trillion good things out there on the Net and twice as many bad ones, but how can you find what you need amid a cosmos of clutter? The same situation confronts the satellite television subscriber.

The different satellite receivers (manufactured by, among others, Sony, Hughes and RCA) have their own methods of helping you make your way through the garden of choices. They can make sure your ancient uncle Ozymander isn't running up your monthly entertainment bill watching pornographic movies. Parents can fix the system so that their children are only able to watch channels on a parentally approved list. The Hughes people, who were good enough to send me one of their systems to play with, offer a couple of ways to help you combat choice overload. Their receiver permits owners to see at a glance what news, movies or

sports are playing, instead of going through hundreds of channels. A feature called WatchWord ensures that something you'd like to see doesn't sneak by in the welter. "It's kind of neat," says Stolzenbach. "You tell the DirecTV satellite system that you want to select any TV program with a description that contains the word *wine*,

into some kind of algebra stew, and what comes out is a menu enabling you to call up any one of your top-ten channels without threat of drowning in the info-chaos up there in space. Any little thing to speed the hapless viewer-voyagers on to where they want to go. The companies that make the equipment are not sitting still. New receiver

Parents can fix the system so that their children are only able to watch channels on a parentally approved list.

for example. At my girlfriend's place I have the system set up to watch for the words *Daniel Day-Lewis*, so whenever a Daniel Day-Lewis movie comes on, she knows and can watch it."

The system also tracks your viewing habits, noting which stations you click on most frequently and what you look at the longest. This information is thrown

models, able to do ever more clever tricks, are starting to hit the market with regularity, but the universe of choices also expands without pause or remorse. The day may not be far off when humanity itself will be threatened, having too many buttons to push and too many choices to make. Calamity draws nigh. □



Amdega
Conservatories,
hand made in
England since 1874
from the finest
timber and glass.

Call 1-800-922-0110 for
your nearest design office, or send
\$10 for our color brochure.



A M D E G A

ESTABLISHED 1874

Amdega and Machin Conservatories,
3515 Lakeshore Drive, St. Joseph, MI 49085

EXTRAORDINARY PROPERTIES ON THE MARKET

CHARLESTON, ST. BART'S, LONDON, NEW YORK



NEW YORK

● Kips Bay Decorator Show House

A Beaux Arts mansion on Manhattan's Upper East Side was recently the 27th Kips Bay Boys & Girls Club Decorator Show House. Dakota Jackson created a black-and-white space for the fifth-floor study (right), while Mark Hampton Inc. chose fin de siècle elegance as the theme for the second-



floor receiving salon (left). The 1898 residence has maintained many of its original features, including a stained-glass skylight, mahogany wainscoting, carved mantelpieces, cornices and a coffered ceiling in the Thomas Britt-designed entrance hall. The property is being sold with new wallcoverings, mosaics, paint finishes and window treatments that were added by the 17 designers who participated in this year's event. \$12.5 million.

For information, call the AD Estates Hot Line, 212/880-6803.

CHARLESTON

● Lowndes Grove Plantation

Lowndes Grove is the only surviving plantation in Charleston, South Carolina, and is listed in the National Register of Historic Places. Built in 1786, the three-level main residence overlooks the Ashley River and has six bedrooms, a library, a dining room and a sunroom. A five-bedroom guest cottage, a four-bedroom carriage house, a swimming pool and a floating dock are included with the property. \$2.4 million.



For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 72

Some things in life wear better than others.



Classic British carpet designs from Brintons Marquis Collection. For wool-rich woven carpets that will stay beautiful for years call:

*Brintons U.S. Axminster
(888)274-6866*

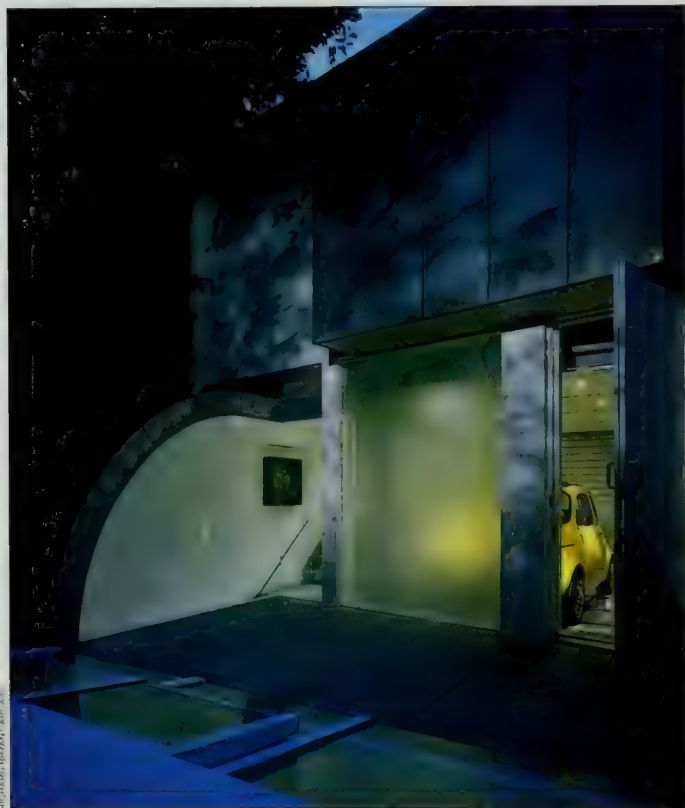
Brintons
FINE CARPETS

AVAILABLE THROUGH THESE DESIGN RESOURCES:

ARIZONA: Tucson, Carpet One of Tucson (520) 327-6838. CALIFORNIA: San Francisco, Abbey Carpets (415) 752-6620. COLORADO: Denver, The Carpet Studio (303) 777-1716. ILLINOIS: Merchandise Mart, Carpets by Design, (312) 321-0090. Chicago, Village Carpet (773) 935-8500, Northbrook, Lewis Carpet One (847) 835-2400, Winnetka, Village Carpet (847) 446-3800. MASSACHUSETTS: Wellesley, Fabers Rug Company (781) 235-5996. NEW JERSEY: Summit, Cove Discount Carpets Inc. (908) 273-0220. NEW YORK: Woodbury, Jericho Interiors (516) 921-0344. PENNSYLVANIA: Philadelphia, Armon Company (610) 525-0322. VIRGINIA: Alexandria, Carpet One of Alexandria (703) 370-0000.

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 70



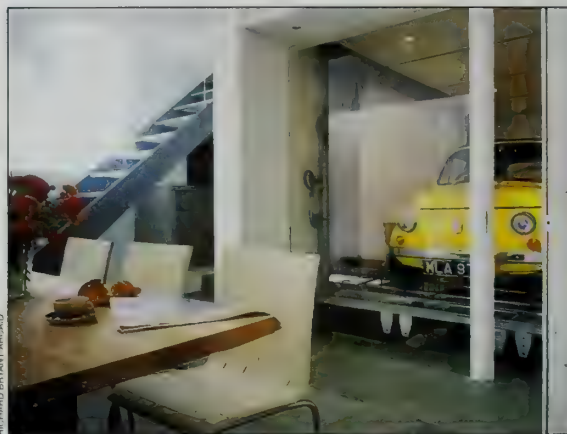
LONDON

● Seth Stein

A car collector approached architect Seth Stein with a request for "a bachelor pad where he could live with his cars" (*AD*, Aug. 1998). Working within the confines of a tiny lot in a mews in Knightsbridge, Stein designed a one-bedroom house with a two-deck elevator

that allows a car to be driven into what appears to be a conventional garage and then lowered to basement level (below), creating space for another car or an additional living area above. £599,950 (\$970,630).

For information, call the *AD* Estates Hot Line, 212/880-6803.



ST. BART'S

● Mikhail Baryshnikov

High on a hilltop on the unspoiled Caribbean island of St. Bart's are Les Maisons Mexicaines, a pair of two-bedroom villas that served as a getaway for dancer Mikhail Baryshnikov (*AD*, Aug. 1990).

Architect Rob Miles Reincke, in admirer of Mexican architecture, imbued the houses with Mexican-style detailing, such as red-tiled roofs and hand-painted ceramic tiles along the edges of the pools and around doorways (above right). He also enlisted

expert craftsmen to construct the houses' bóvedas, or vaulted ceilings, of limestone and hand-made brick. A cistern system collects rainwater through the four-foot-thick masonry walls to cool the interiors. The three-quarters of an

acre is lushly landscaped with almond trees and bougainvillea, and the estate is only a short distance from the village of Gustavia. \$2.75 million.

For information, call the *AD* Estates Hot Line, 212/880-6803. □

Luxury and performance come together like never before.



The Acura RL

PERFORMANCE

3.5-Liter, 24-Valve Engine

4-Speed Automatic with Grade Logic Control

Restyled, Aerodynamic Body Design

Newly Designed, Wider Alloy Wheels

4-Wheel, Independent Double-Wishbone Suspension

LUXURY

Leather-Appointed Interior with Rich, Burled Wood

Bose® 8-Speaker, 6-Disc, CD Audio System

Front Seat-Mounted Side Air Bags

Available Acura Satellite-Linked Navigation System™

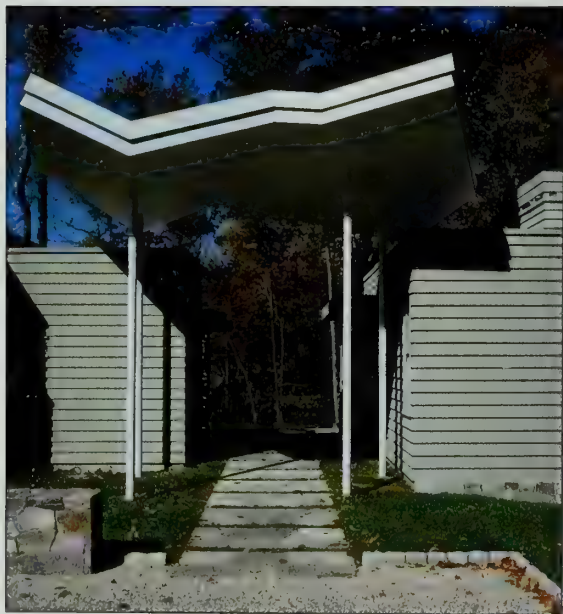
The 1999 RL, starting at \$41,900



*Architecture by Mark Rios
Interior Design by Vicente Wolf
Text by Susan Cheever
Photography by Dominique Vorillon*

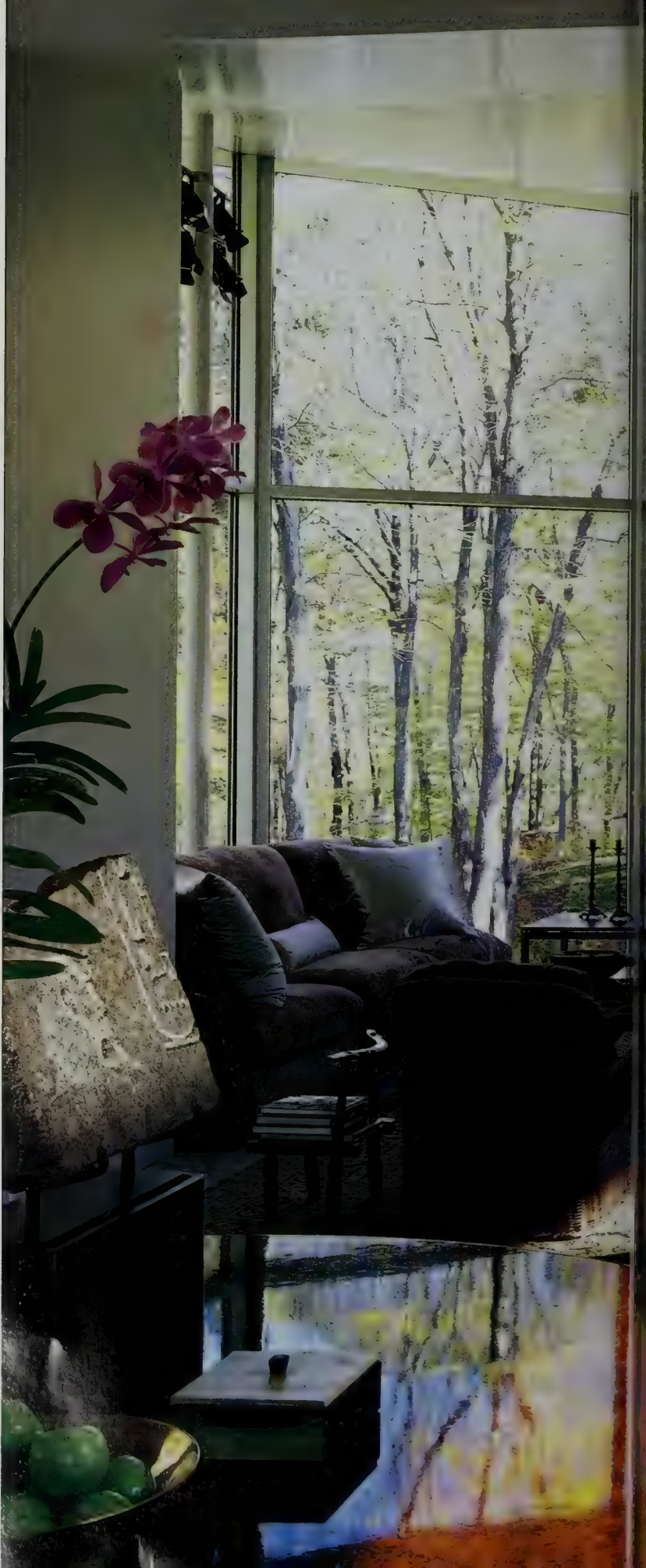
UPSTATE MUSIC BOX

CLIVE DAVIS' STRIKING
WOODLAND GUESTHOUSE



Clive Davis is famous for keeping time with talent. As a producer, Davis has jammed with the great divas of our time; he has traded fours with Janis and Aretha, with Dionne and Whitney, with Barbra and Carly. Recently, with some trepidation, he decided to collaborate with the most talented, the most capricious and the most heartbreakingly beautiful diva of all—the great Mother Nature. “It was a totally new experience,” says Davis, the head of Arista Records since 1975 and of CBS and Columbia Records before that. “When you build a

“It has high drama, but in a very subtle way,” Vicente Wolf says of the guesthouse he decorated for Arista Records president Clive Davis in Pound Ridge, New York. ABOVE: Architect Mark Rios created a contemporary entrance. RIGHT: A wall of windows defines the living room. Edelman suede on ottoman and bench; Doris Leslie Blau rug.









BELOW: "Visually, you're completely thrust into the landscape," says Rios, who enveloped a quarter of the guesthouse in glass. "I wanted it to feel as if you were on a stone ledge." The clapboard on the bedroom wing relates to the main residence on the property.



house, it's not trial and error—you have to go for broke."

Centuries before soloing with Davis, Mother Nature was having a glacier push earth and boulders into a ridge of kettle moraine in eastern Westchester County, New York. She was laying down the fieldstone that architect Mark Rios would use for the foundation facing and the floors. She was growing burl oak and striated sapele mahogany for Vicente Wolf's gleaming interiors and creating a canopy of maples above a fertile marsh. The Davis house is anchored to the rocky, narrow ridge and defined by the swooping curves of the roof. "I wanted it to look like a gigantic leaf that had floated down from the sky," Rios says of the guesthouse in Pound Ridge. "I wanted to completely engage with the natural site."

The Brooklyn-born Davis had always lived in New York City apartments, spending part of the year at the Beverly Hills Hotel and another part in rented Hamptons beach houses. Then he bought a house in the Westchester woods to accommodate his growing family—four adult children, two grandchildren—as well as his friends and colleagues. "I bought the house to see if

LEFT: Although the living room is open to the kitchen, the two areas can be closed off with translucent draperies. "They give the people in the kitchen a dreamlike quality," says Wolf. Manuel Canovas brown cushion fabric; Bielecky Brothers wicker chairs; Hinson & Company lighting.



the area worked for me, and it did," Davis says. "I started spreading out in the big house, and then pretty soon I needed a guesthouse."

Built where the ridge drops off into wetlands, the guesthouse is a light-filled stage. Glass walls and huge windows give views of the outdoors from every angle: from the eighteenth-century stools that flank an entrance hall table made of a round of polished thousand-year-old oak, from the 1920 gilt chair at the head of the slate dining table and from the soft brown chenille sofas, tufted leather ottoman and Leleu armchairs that face the woods. "I thought there should be one large open space so that you could experience the outdoors all the way around," says Wolf. "It's like a kind of sophisticated camping. There's all this luxury, but you're in the middle of the woods."

Wolf designed the house around the



OPPOSITE: The ceiling is composed of tilted planes painted with a glossy finish "that reflects the tree patterns of the forest," Rios notes. "I wanted to exaggerate the interior's connection to the elements." Votive candles line a stairway leading to the screening room.

TOP: "The game room has the same palette as the rest of the house, but it's more relaxed," says Wolf. "For example, the carpet is made out of brown wrapping paper." Manuel Canovas fabric on wall and sofa; Stark carpet. **ABOVE:** The screening room has an acoustical ceiling.



Los Angeles-based Rios, who enlisted the local architectural firm of Faesy & Sanders to manage the project, also landscaped the property. **RIGHT:** Rios, left, with Wolf. **BELOW:** A view takes in the main house, at left, and the guest-house and pool beyond.

main room, a soaring space that stretches from the kitchen—paneled in sapele mahogany—to the copper fireplace at the other end, with its high sapele mahogany mantel, where a 1940s Sèvres statuette stands out against the glossy wood. “At each end of the space, I used the same elements in a different way,” says Wolf. “Clive is always looking for what he calls ‘the wow.’ The room



makes an impact, but a subtle impact. I wanted it to be like a great wine. It’s not the moment when you put it in your mouth, it’s what happens after that.”

The room’s centerpiece is a Tabriz carpet laid out on the rough fieldstone floor; its taupe and celadon colors are a vibrant reflection of the woods beyond. “A rug like that usually goes on a polished wood floor,” says Wolf. “This way it’s almost as if it were in a field.” Wolf remembers how nervous he was when he took Davis to see the rug. “To have a man like Davis, who is always in control, come and listen to me was nerve-racking,” he says. “We walked in,

and they opened the rug up for him, and he said, ‘Wow!’ and I said, ‘Phew!’”

Wolf and Rios designed four bedrooms on the model of the Beverly Hills Hotel bungalows—each with its own entrance and bath, stationery and bathrobes. “Each room has its own personality,” says Wolf. “There’s a Zen room and a romantic room and a dramatic room. I pictured different people staying in each one.” In a separate pavilion between the guesthouse and the main house, Wolf furnished a game room with a billiard table and wide, comfortable sofas for watching television. All of the buildings are connected by fieldstone walks and by the pool, which curves along the line of the rocky ridge. “I think of the pool as an active piece of sculpture; it’s like a reflecting pool for the house,” says Rios. “The water is a mirror for the trees behind it.”

Bronze copies of stage lights glint off Wolf’s polished surfaces. “I wanted ele-

continued on page 162

LEFT: Each guest suite has its own distinctive look. “This one is traditional,” says Wolf. “It has a cozy, romantic point of view.” The bed is Wolf’s design. The 1940s glass-topped table is from Maison Gerard; Anichini sheets and throw; Hinson & Company lamps.

DOMAINE GUERLAIN

THE RENOWNED PERFUMER'S ANCESTRAL ESTATE NEAR PARIS



"The house had no unity; it had been divided into apartments and was in a lamentable state," designer Jean-Jacques Heury says of initial perfor-

or Jean-Paul Gauthier's family estate outside Paris. The 19th-century Norman Revival-style compound has nine-and-a-half-number structures.



*Interior Design by Jean-Jacques Hervy
Text by Michael Peppiatt
Photography by Marina Faust*

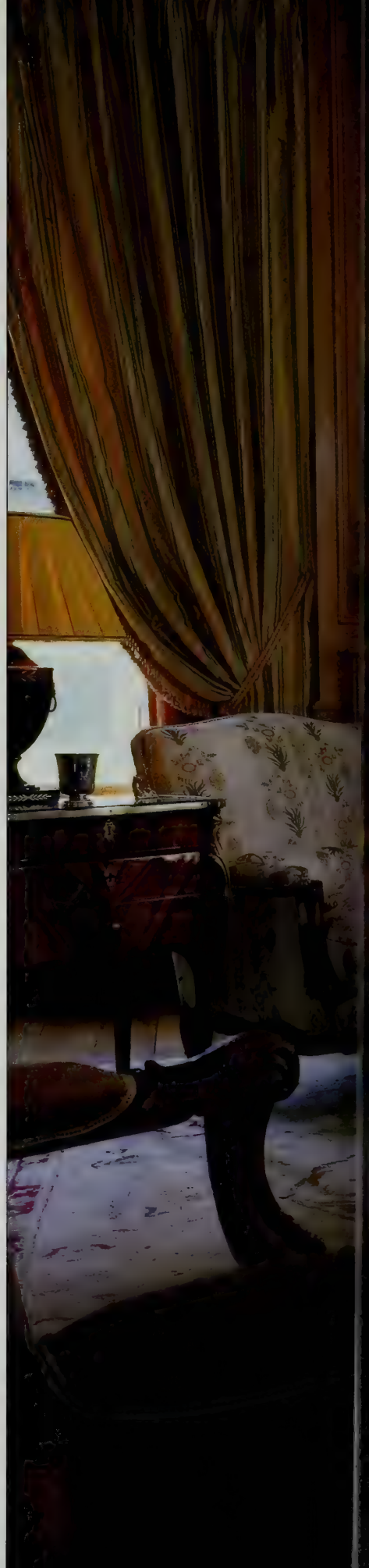
RIGHT: "For the main salon, I chose fabrics and prints compatible with the early Louis XV boisserie," says Hervy. An equestrian painting by Alfred Dedreux hangs above a bronze horse by Degas, which rests on the marble mantelpiece. The shelves display Tang horses.



"I told Hervy right at the start that I loathed decoration," says Paul Guerlain (above). "He designed a simple, luminous house, and I was the designer. TOP: An unusual three-part seating arrangement. BOTTOM: Carlo Bugatti stands in the mezzanine of the entrance hall."

The close cluster of houses, some of them half-timbered, looks like a model Normandy village that has just won the prize for being the best kept in the region. Neat rows of dormer windows on steeply gabled roofs rise over cunningly pollarded trees and expertly tended gardens. Yet the unity between the buildings and the formally terraced parterres could not have been achieved by a group of villagers, however model. Only an individual with determination and vision could have brought this many disparate elements together.

The name Guerlain has long been associated with the art of inventing surprising harmonies of scent. And it becomes easier to see the "village" as an integrated whole once one knows that this blend of architecture and landscape is largely due to the present creator of the famous perfumes, Jean Paul Guerlain.







"Although the house is filled with art and antiques, it is nonetheless comfortable," says Hervy. "Its charm and spontaneity reflect its owner." **BELOW:** An 18th-century crystal chandelier illuminates a dining table set with Empire crystal stemware.



The Guerlains have never done things by halves. In the mid-nineteenth century Gabriel Guerlain, Jean-Paul's great-great-grandfather, set about finding a property that would be roughly equidistant from the family office, on the Champs-Élysées in Paris, and the factory where their perfumes were made in the cathedral city of Chartres. The ancient forest of Rambouillet, where the kings of France hunted stag and wild boar, was an obvious choice. It lay between the two cities

and was renowned for its unspoiled natural beauty.

But rather than buy a single residence, Gabriel Guerlain acquired several buildings on a vast tract of woodland and meadow. The original houses were gradually extended and transformed to accommodate the generations of what was to become a veritable dynasty of perfumers. A century later the changing combinations of parent and child, uncle and niece, dependent and retainer, had left behind a maze of separate quarters and makeshift arrangements, none of which suited the present owner, not least because he now lived there alone. The time had come, Guerlain realized two years ago, to reorganize and redesign the entire property.

"You can imagine the kind of anarchy that reigned,"

LEFT: Louis XIV-style boisserie accented with gold leaf provides a background in the blue-and-gold salon for a Degas oil, right, and a cylinder-front desk by Riesener, which is paired with a fauteuil stamped "Jacob." Above the mantel is *Le Potager du Roi* by Caillebotte.



"The architectural work throughout was extensive," Hervy notes. **BELOW:** Toile covers the walls of a guest bedroom, where a Régence-style marquetry commode is flanked by damask-covered Louis XV chairs. The paintings are by Alfred Dedreux.



says Jean-Jacques Hervy, the decorator Guerlain chose after consulting several designers and architects in Paris and New York. "A bath was run up here, a couple of bedrooms there, according to who had gotten married and how many children and relatives were around. At first Guerlain, who has very definite ideas and taste, wanted a minimum of change. Since he was living there while the work was going on, we were able to make the important decisions quickly. But it became obvious to both of us that the whole house needed restructuring, above all because Les Mesnuls now revolves entirely around him."

Hervy's brief was essentially to do away with a labyrinth of small, closed rooms and open up the interior so that one man with a range of interests and responsibilities could live comfortably and entertain with panache. Large though the group of houses looks from the outside, the actual residential space is smaller than one might imagine. So much room has been taken up by the of-

fice, stables and outbuildings, where Guerlain keeps his collection of horse-drawn carriages and vintage motorcars, that the living quarters remain on a manageable scale. One of Hervy's major innovations has been to establish an ease of access between the main reception rooms—the entrance hall/mezzanine, the two salons and the two dining rooms—that allows them to be grand without verging on the grandiose.

Guerlain never left his decorator in any doubt as to his own views. "I wanted a house that corresponded to my daily needs—a place to work as well as to have visitors and dinner parties," he says. "All kinds of people come to see me, so I like to be able to put on everything from the simplest lunch to a banquet. I live here alone, so most of the time I have

RIGHT: "The carriage museum was created out of a dilapidated barn," says Hervy. "It shelters mostly nineteenth-century open carriages, which Guerlain uses frequently. About twenty more are being stored elsewhere in preparation for a very grand museum that will be built."





BELOW: "All of the Guerlains were born on horses; horses are a big part of their lives," Hervy explains. "When Jean-Paul was younger, he specialized in dressage and was a member of the French Olympic team. The grounds are laid out for horses—about thirty live in the stables."



no one to please but myself. Collecting is one of my great passions, and high on my list of priorities was an interior where my pictures and objects could be displayed to their best advantage."

The discreet wood paneling and muted, silken colors of the main salon set off a number of Guerlain's treasures admirably. On the Louis XV marble mantel stands an equestrian bronze by Degas flanked by eighteenth-century candlesticks, with a sporting painting by Alfred Dedreux hung just above it. Horses are another of Guerlain's passions, and they form one of the house's dominant motifs. A bronze horse from the Han period rests on the vitrine table, which is filled with antique signets, while

horses from the Tang period are interspersed among terracotta camels and musicians in the cabinets set into the walls.

"I have a great fondness for Chinese art," Guerlain says, "but most of the art and the furniture in this house are French. I spend a good deal of my time looking for the things I want to have around me, and often I can't rest until I've found a particular object." Among the impressive secretaires and corner cabinets that he has inherited or bought, several are signed by the most celebrated eighteenth-century craftsmen, and some of them once belonged to the royal collections at Versailles.

There are also works exhibited by great names in nineteenth-century French

painting, from Corot and Delacroix to Pissarro. Alongside them hang numerous paintings by the Orientalist school of artists that flourished in Europe toward the end of the last century.

Porcelain and silver are equally well represented in the formal dining room and the smaller blue-and-gold salon, which contains a magnificent cylinder-front desk by Riesener that is believed to have been used by Marie Antoinette. The blend of fine furniture and pictures continues upstairs and reaches an attractive conclusion in the master bedroom, where the emphasis on light and uncluttered space is enhanced by the sleek lines and honey tones of the Charles X furniture.

Guerlain keeps some of his favorite paintings there so that he can look at them as soon as the day begins. "I never stop thinking about perfume when I see them," he confides. "They help me create." And if ever the suggestive power of pictures were to pall, Jean-Paul Guerlain has only to glance out the window to find another source of inspiration: the gardens rich in rare, aromatic plants that surround his treasure-filled house. □

OPPOSITE: "The property, which is in the Rambouillet woods, had the fields and the trees, but it didn't have a garden," says Hervy. "The first work Guerlain had the landscapers do was to put in a series of ponds that followed the slope of the terrain." The terraced lawn has a parterre.





YACHTS

SAVANNAH

SAILING IN STYLE ABOARD A VESSEL
DESIGNED FOR COMFORT AND SPEED

Interior Design by David Linley and
Ralph Lauren Home Collection
Text by Elizabeth Lambert
Photography by Erhard Pfeiffer



OPPOSITE: The sailing yacht *Savannah* was designed by an international team, including London-based David Linley and the Ted Hood Design Group in Rhode Island. The lines and the décor were inspired by 1930s "gentlemen's yachts."

ABOVE: The saloon has cherry-and-wenge-wood cabinets and paneling. "We didn't want pieces that shouted for attention," says Linley. "We wanted unity in each space." All fabrics and leather on the boat are from the Ralph Lauren Home Collection.

I was brought up messing around on boats," says the owner of the *Savannah*, a custom-designed sailing yacht. "When I was very young, I would be safely strapped onto the boom like a tethered monkey so I could play on the deck of my father's yacht. When I was older, the two of us drifted around the Mediterranean like a couple of Gypsies, navigating with parallel rules, entertaining ourselves with

the radio and an old gramophone, weaving those tales that sailors tell. It was a much-blessed childhood, and I wanted to give my own young children the same thing."

This yachtsman lives in London, has sailed the world and has had other boats—one was "nth hand," and another he built, but it was designed by someone he had never met. "It was somebody else's dream," he explains. "I wanted to build my own

dream. My fortieth birthday was approaching, and the time was right."

He knew exactly what he wanted and jotted ideas and sketches on restaurant napkins, the backs of bar bills, envelopes and, "if nothing else was available," he says, "the torn-up boxes from the kids' crackers."

Then one day he walked into the office of the Ted Hood Design Group in Rhode Island and said to naval ar-



Top: The teak deck was designed to be childproof, with ropes and winches tucked away. Beyond, the port of Auckland, New Zealand, where the boat was built. ABOVE: An informal dining area was included in the pilot house. The sound system is from Sony.

chitect Ted Fontaine, "Can you design me a boat? Yes? Have you got a pencil? Yes? Start writing." And he reeled off a list from memory, noting every requirement for a child-friendly boat: A wide beam for large decks and ample interior spaces; cleats and winches safely out of

the way; everything flush so there would be nothing to trip up small feet; and plenty of storage astern for toys. There should be some good, fast sailing for himself, but safety and comfort must always be more important than speed.

"Guys like me usually get

romanced by the designers," the owner says. "I had a short list of three I wanted to see, but I began here because I admire the sleek lines of North American boats and knew the firm's reputation for broad-beamed, heavy displacement boats that sail fast." The two men talked of the



great sailing yachts of the thirties, of gentlemen's yachts rather than playboys' toys. His decision was made.

As for choosing a boatyard, a trip to New Zealand confirmed the good things he had heard about Alloy Yachts International as nonsense, tell-us-what-you-

want-and-we'll-get-it-done builders. After more good talk, client and boatbuilder agreed on value engineering, strict budgets, a limit of one hundred feet for the length and, again, his list of requirements.

The owner also wanted his yacht to be luxurious, envi-

sioning it as "a villa on the water." "In the seventeenth or eighteenth century someone like me would have built a great country house and a garden," he says. "No more. You can't get the land, and planning restrictions take the fun out of it. Build a boat, and the constraints are those

Linley used marquetry in sycamore, cherry and wenge wood for the dining table, which slides forward to allow easy access to the banquette. An antique map from the owner's collection is on the wall. China from Ralph Lauren Home Collection; Tiffany's silverware; Baccarat crystal.

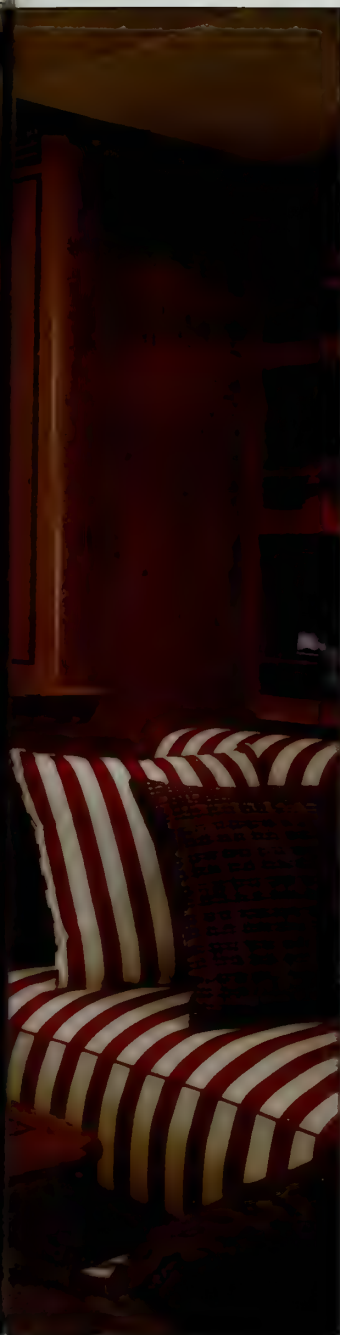


ABOVE: The master cabin ceiling resembles the tongue-and-groove paneling of 1930s sailing yachts. RIGHT: The tufted upholstery of the banquette is a departure from the boxy seating usually found on boats. "It's where I like to nest down," the owner says.



of the wind and the water. Boats are the last domain of creativity."

As for the interior, it was to have the feeling of home. The owner had commissioned furniture from David Linley for his house in London, and he wanted the designer's stamp on the *Savannah*. He liked simple cottons and linens from the Ralph Lauren Home Collection and included those in the décor. His own cache of sixteenth- and seventeenth-century maps would hang on the walls, and



the family silver and crystal would be on the table.

The furniture began with a small table and a few stools designed by Ed Cruikshank of Linley's team in London, to be made by Alloy Yachts. Cruikshank flew out to New Zealand for a little quality control, and soon the project expanded to include the entire interior.

As always, Linley's designs were based on what he calls a "classical attitude." The cabinetry, as well as individual pieces, would be crafted

of American cherry, with fine detailing in African *wenge* wood. He also drew inspiration from the racing yachts of the 1890s, boats like the Prince of Wales's *Britannia* and the J-class yachts built in the early part of this century. "The craftsmanship on those boats was superb," he says. "We looked at photographs of modern yachts as well. *Diverse* is the most polite way I can describe most of them—too many materials and forms—but some have the best design and fabrica-

tion of our era. We wanted workmanship so good it would look as though it had been done decades ago. We wanted cabins fitted out like rooms that just happen to tip at fifteen degrees."

A remarkable sense of teamwork developed quickly. "We had never done a boat of that size before and were coming from a design point of view," says Cruikshank. "The boatyard was coming from a nautical point of view. We scrabbled around

continued on page 162

ABOVE: In the children's cabin, two extra beds and a television drop down from the ceiling. "We had to have rounded edges; we had to think about how the beds would be made; we needed efficient storage," says Linley. "We wanted spaces that were smart, ordered, disciplined."



Growing up in Charlottesville, Virginia, Mary Douglas Drysdale was exposed at an impressionable age to southern traditions of country living and classical architecture. She studied the way buildings relate to

the ceremony of the relationship between exterior and interior between the architect and the client. Thomas Jefferson, she spent several years studying in Paris. She attended the Ecole des Beaux-Arts and made the

grand tour of Europe before returning to take her degree in Washington, D.C. Those experiences shaped her twenty-year career as a designer and find vivid expression in the house she recently remodeled and redecorated for a young professional couple in Potomac, Maryland.

"My goal has always been to give new life to old buildings and unite all the design disciplines," says Drysdale. "There should be a seamless flow of site, architecture, interior design, artworks and furnishings so that the house

MODERN COLONIAL IN MARYLAND

A FRESH OUTLOOK BRIGHTENS
A POTOMAC RESIDENCE

Architectural and Interior Design by Mary Douglas Drysdale

Text by Michael Webb

Photography by Gordon Beall



on a rolling thirty-eight-acre lot just northwest of Washington, D.C.

"It felt quiet and protected as one drove up to the entrance, but the interior was anticlimactic," Drysdale recalls. "One was decanted into a cramped stair hall, and the other rooms were badly proportioned and poorly related." The clients agreed that two-thirds of the house should be gutted and a new kitchen wing constructed, employing the same stone and cedar roof shingles as the

"It needed a simplicity," Mary Douglas Drysdale says of her clients' residence in Potomac, Maryland. LEFT: Stone, stucco and cedar shingles define the house. ABOVE: Untitled Donald Judd prints hang in the entrance hall. Niemann Weeks sconce. Pillow fabric and trim, Scalomandré.

original structure. Establishing a hierarchy of scale, with a quality of symmetry and simplicity, was the objective. The owners wanted a sense of restraint, an emphasis on Georgian- and Federal-style furnishings and an airy country spirit. Above all, they

becomes a home, not a showroom." She has applied her skills to a hundred residential projects, and her clients in Potomac earlier commissioned her firm, Drysdale Design Associates, to work on their beach house in Maine. A local architect collaborat-

ed with them and oversaw the construction and systems planning. It took Drysdale and her team a brisk fifteen months to complete the residence. The result delighted the couple, who brought her back to enhance a newly purchased Colonial-style house



OPPOSITE AND COVER: "We added French doors and architectural detailing to the stone-paved garden room and turned it into a living room," explains Drysdale. Scalamantré sofa, plaid and striped seat cushion fabrics. Balloon shade fabric from Nobilis.

were looking for a tranquil oasis in which to relax with their three small children and two large dogs and to entertain friends.

Drysdale's first move was to create a spacious, two-part entrance hall. Inspired by an eighteenth-century house in Maryland, she designed a staircase with stacked treads that suggest drawers pulled from a chest and a balustrade with turned rails. Another period touch is the small sitting area that offers a gesture of greeting to visitors—who in a more formal era might have waited there for their host to be summoned. Like an overture that announces the themes of an opera, this lofty hall contains a collage of old and new, and a fusion of sophisticated and rustic features that recur throughout the house. Drysdale added maple to the original pine floor, which was then stained and painted in checks. A gilt weathervane is juxtaposed with a quartet of Minimalist prints by Donald Judd, and the conjunction works well because Judd is classical in his order and geometry. Other antiques and contemporary artworks animate the space.

White Tuscan columns divide the entrance hall and define an axial gallery that leads to the living room, with a music room and a dining room to either side between. "When I first saw the living room, it was a stone-paved garden room that felt very cold in winter because of the expanse of glass," says Drysdale. "To change its character, I put in flat



ceiling beams, French doors on three sides, casings and entablatures. I had the walls hand-glazed and cross-striated in yellow and chose pumpkin-and-white balloon shades for the windows, so now it always feels like summer." Cheerful, texturally varied and flooded with natural light, the room appeals to all the senses. The doorway was moved a foot to strengthen the axis that bisects the two similar seating groups and terminates

outside at a statue in a reflecting pool, emphasizing the link between house and landscape. Twin mirrors were created from ornate iron pediments, rubbed frames and softly speckled glass.

The dining room is an audacious mix of wit and elegance. An arched recess lends character and reinforces the line of the table, which can seat from eight to twenty-four guests. The high-backed chairs have ticking slipcovers that button

ABOVE: "The dining room summarizes the attitude of the whole house. We've provided traditional architecture showcasing wonderful American pieces, but in such a way as to make it feel modern as well." Brunswick & Fils slipcover fabric; Nobilis trim. Niermann Weeks sconce.

"The family lives in the kitchen and the informal dining area, where they often entertain," Drysdale points out. "This part of the house is all new construction." Metal cut-outs and an early-20th-century painted sign advertising a tavern face a wrought iron chandelier.





"The old entrance hall was tiny and poorly organized; the stair was jammed into an area next to the front door," recalls Drysdale. "I opened up the whole space and designed a dramatic cantilevered stair with stacked treads." An untitled sculpture by Margaret Smith stands in the niche.





up the back like a Victorian pinafore. On the walls are black-and-white photo-gravures of mushrooms and four painted clock faces—spares that accompanied the Federal tall case clock that stands in the white-and-pumpkin master bedroom.

Welcoming as the dining room is, the family takes most meals in the kitchen. Drysdale observes that people are spending an increasing amount of time cooking, entertaining and playing with their children in the kitchen but that design lags behind. "Too often the space is just a drywall box containing equipment and standard cabinets," she remarks. "I try to elevate it to the same level as the other rooms in the house." There, a clapboard cupola soars above an island that is framed by cabinets with classical moldings, which are glazed. The wood-strip floor is boldly stenciled as a foil to metal cutouts and primitive paintings, Windsor chairs and a wrought iron chandelier.

It is easy to mimic the surface charm of Colonial buildings but much harder to capture the qualities of balance, practicality and fine craftsmanship that have made them so enduring and a continuing inspiration down to the present. Mary Douglas Drysdale has managed to distill the essence of a remote era and make it relevant to a lifestyle that our forebears could never have imagined: a largely servantless society of casual dress and manners that can still be enriched by the timeless virtues of order and beauty. □

"The master bedroom has beautiful views, but the windows were different sizes. We fixed that," says Drysdale. "The palette echoes the colors on the first floor," she adds. Pierre Frey fabrics for window treatment, striped and plaid pillows and daybed. Laura Fisher quilt. Hinson lamp.



For the Martha's Vineyard residence of composer and conductor André Previn and his wife, Heather, architect Mark Hutker added a new wing, including the master bedroom, left, and the music studio, right. The studio roof, says Hutker, "was inspired by the human form with arms outstretched."

Martha's Vineyard has always been a landfall for vagabonds. The island, once the English, then the whaling community's mercantile center, came home to the 19th-century serimshaw, sports coats, cashmeres—for their wives. On the high

bluffs and in the cobbled towns clustered along the shore, they built these stoical ladies shingled houses the gray of the Atlantic. But they only enjoyed family life for brief sojourns after months, and sometimes years, at sea.

The restless life of a whaling captain is not, it turns out, so very different from the

life of a great musician like André Previn: conductor and pianist; composer of operas, film scores, concertos, chamber music and jazz; German refugee, British knight and citizen of the world. His stoical wife, Heather, tends the hearth in their island farmhouse while he spends most of the international philhar-

ANDRE PREVIN ON THE VINEYARD

THE COMPOSER AND HIS WIFE, HEATHER,
ORCHESTRATE AN ISLAND SANCTUARY

*Architecture by Mark A. Hutker, AIA/Text by Judith Thurman
Photography by Peter Vanderwarker*



monic season—September to May—conducting orchestras in Europe and Asia, then part of every summer performing at festivals. “People consider that I have a remarkable profession,” he says, “but they idealize it. One gets terribly tired of airports and hotel rooms.” “It’s monstrous,” adds his wife,

“and not glamorous at all. My main concern, for the seventeen years we’ve been married, has been to create a refuge of normalcy where André can shed the angst of travel and work in monastic peace on his own music.”

The couple and their son Lukas, the youngest of their many children, have been liv-

ing on the Vineyard full-time since 1996, after Previn underwent quadruple bypass surgery and was obliged, he says, “to think seriously about reducing stress.” She, a gemologist, opened a charming boutique in Edgartown that sells pearl and diamond jewelry, some of her own design. They moved into what had

The Previns (above, in the living room) and their son Lukas live at the house year-round. Heather Previn, a gemologist and jewelry designer, used mostly antiques in the interior design. “Both André and I love the patina of old treasured things—silver, linens, furniture,” she comments.



Beside the English oak farmhouse table—laid with Waterford crystal and silver cutlery from 1820—a 1750 clock sits on a 17th-century English linen chest. Artworks include a primitive wood carving by Elijah Pierce and, over the mantel, a painting by André Derain.

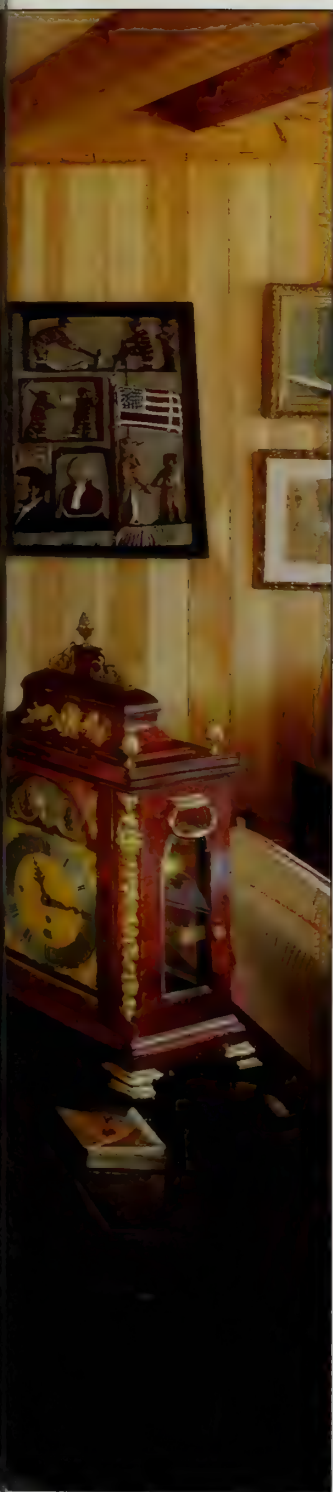
been their summer cottage, set in a spinney of oak trees close to a lake and surrounded by pastures where a local dairyman grazes his cows. During one of his seasons in Austria, Sir André, accompanied by the whole percussion section of the Vienna Philharmonic, set out for a mountain village to buy cowbells for the herd and had a

“very serious” technical discussion with the bellsmith about clappers and harmonic interplay. “The sound of cowbells transports us back two centuries,” says Lady Previn, “just as the view does, and the ticking of our antique clocks, to the time of Constable.”

But it quickly became obvious to the Previns that their summer house was not ade-

quate as a year-round family residence. They decided to build an addition that would include a new entrance hall, a living room, a master suite, a garage and a music studio. “Vineyard builders do beautiful work, but at one fixed tempo—*andante*,” says Previn wryly. “I have no doubt the Chrysler Building went up faster. Of course, I was roar-

"WHEN ANDRE'S COMPOSING, HE HAS TO FACE NOTHING. WHEN HE'S THINKING HE CONTEMPLATES THE LANDSCAPE."



ing around the globe, making sympathetic noises on the telephone, while Heather and Lukas were living behind plastic sheets for a year and camping in the rubble. And then I wouldn't have been of much use because I can't read a blueprint—all my imagination is in my ears. But Heather knows me, and she's very visual. She did the translating."

By then, Heather Previn had forged a relationship with Mark Hutker, the well-established Vineyard architect who had designed her shop, *Sine Qua Non*. A specialty of his firm is "regional modernism," though the Previns—she is English and he an Anglophile—told him that "we couldn't live in a modernist house—we need tradition."

But Hutker takes great pride in his "attunement" to clients: "Creative architecture is responsive to a specific set of constraints—of site, budget, climate, décor and personality. And we thrive on those constraints. A house that intimidates or overshadows its owners is a failure."

The Previn project presented any number of chal-

ABOVE: Hutker lined the walls of the music studio, as well as the adjacent library, with cherry shelves. The piano wall has a sole window, which, says Hutker, provides only "an abstracted view of the landscape: the tree canopy, the sky and a gentle waterfall when it rains."



A pass-through niche with a sliding door joins the kitchen and dining room "and allows one to close off the kitchen and all its contents from the dining room," says Heather Previn. The drawings on the wall, Heather Previn, "are just there with no particular value."

lenging constraints. The family was moving from a "major" house in Westchester County into which they had consigned their possessions from two even grander properties: an eight-bedroom 1723 estate in the Surrey countryside (see *Architectural Digest*, June 1986) and a Mediterranean-style villa in Beverly

Hills, bought when Previn was the music director of the Los Angeles Philharmonic. Heather Previn was determined that "every nook and cranny" of the Vineyard farmhouse be utilized for storage and shelf space for their books and collections, which include commemorative boxes, Christmas plates,

old silver, Victorian hatpins, bud vases, wood pigs, antique linens and the maestro's many trophies, including four Oscars. "André," she says, "adores bibelots and brings something home from every tour. And he's taught me never to regret buying anything beautiful."

Lady Previn told Hutker that she envisaged a floor



plan "open to the views on both sides and bathed in light, with access to the outside from every room." The décor, Sir André specified, was to be "comfortable, old-fashioned and serene"—English family heirlooms, the couple's art collection, a grand piano lighted by a favorite Victorian oil lamp that has



been converted to electricity and an "irreducible core" of furnishings that have followed them from move to move. The mellow woods, rosy chintz sofas and low beams of the living and dining rooms evoke the interior of the house in Surrey. The luminous palette of whites in the cathedral-ceilinged master suite reflects Lady Previn's romance with pearls. There are hidden cupboards in every wall and alcove and an economy of space and function like that on a ship—but the feeling of the rooms is intensely personal and well lived-in rather than controlled.

The greatest challenge for the architect and the project designer, Laurence Mackler, was the wing that his wife refers to as "André's inner sanctum." "He's an insomniac," she confides, "so we sited it, for convenience and privacy, off the master bedroom. That way, he can get up in

continued on page 162

ABOVE: Behind a player piano in the living room are Previn's four Oscars—for *Gigi*, *My Fair Lady*, *Porgy and Bess* and *Irma La Douce*. On the wall are an Al Hirschfeld caricature of Previn, sketches by animator Chuck Jones and Previn's knighthood decree.

BELOW: The master bedroom, which opens onto a terrace, is distinguished by a cream palette. Heather Previn's personal coat of arms hangs above the bed. The library, visible through the door, serves as a sound buffer for the music studio, where Previn often works at night.



HOTELS

HOTELITO DESCONOCIDO

CREATING A NEW PROTOTYPE FOR LUXURY ON MEXICO'S COSTA ALEGRE

Text by Hunter Drobojowska-Philp/Photography by Erhard Pfeiffer



Hotelito Desconocido is an environmentally sensitive resort set in a nature preserve on the Costa Alegre in Mexico. The hotel has no

electricity, using candles and solar energy instead. Bridges cross the estuary's channels and connect the various guest bungalows.





Every child dreams of living in a straw hut on the beach," says Marcello Murzilli, a fashion designer turned hotelier who transformed his dream into reality when he built Hotelito Desconocido near Tomatlán, Mexico. "Little Unknown Hotel," as the name translates, accurately describes the hotel's cultivated inaccessibility.

Although it is in Costa Alegre, the town on the coastline south of Toluca, near Toluca, the hotel is not on a manicured drive to the pool. Instead, a visitor must travel an hour from the town on Highway 200 before turning west and chugging along a dirt-and-gravel road past chickens and houses of crum-

bling brick to reach the bamboo guard hut at the gate of the hotel. A hand-lettered sign warns anyone without a reservation, and suddenly one realizes that privacy is the Hotelito's primary goal.

Set amid a forty-mile length of pristine beach with nary a soul on it, the resort has no booths renting Jet Skis, no vendors of miniature sombreros: nothing but unspoiled nature. The grounds include a sanctuary for wading birds and sea turtles, and since Murzilli refused to put in electricity, the hotel draws one into a prelapsarian reverie, where diversions are limited to watching the shifting colors of the water, listening to the waves crashing against the abundant mangroves, egrets, king-



fishers, great blue herons and pink flamingos.

The world's great hotels are largely the vision of private owners. The fifty-year-old Murzilli made his fortune

as the owner of a jeans company; in 1991 he sold part of his business and built a sailboat to travel the world. After two years and thirty-five thousand miles, sailing from

OPPOSITE: The bird-watching tower was handmade of *guayabilla* wood and rope by 70 workmen.
OPPOSITE BELOW: El Cantarito restaurant, on the banks of the estuary, has locally crafted, brightly hued chairs. All the produce is grown on the hotel's grounds.

THIS PAGE: In the reception area, carved wood columns frame an antique desk from the town of Tlaquepaque. "The only way to compete with luxury hotels is to concentrate on the luxury details," says owner Marcello Murzilli. The crystal chandelier is Czechoslovakian.







OPPOSITE: "We found the bar in the city of Puebla, where it was part of a grocery store," Murzilli says. He bought the whimsical airplane sculptures, made from soda cans, in a Guadalajara market.

THIS PAGE: The thatched-roof bungalows on stilts are based on a traditional technique in which walls of mud and bamboo are topped by palm fronds. "I wanted an old vernacular architecture for the year 2000."



ABOVE: *Palafitos* and a bar/restaurant front the ocean on Nopalito beach, a nesting sanctuary where sea turtles lay their eggs from June to December. "One season we saved approximately twelve thousand turtle eggs," Murzilli says.

RIGHT: Each suite has a one-of-a-kind bed and hand-embroidered bed linens. None of the doors have keys, and straw shades are used in place of windowpanes. The door knocker is in the shape of a gecko. BELOW: The Casa Cactus.



Gibraltar to Gibraltar, Murzilli recalls, "I got this crazy idea to build a type of hotel that didn't exist.

"I'm not a tourism professional. I arrived with a virgin mind, so I broke all the rules. Yet the Hotelito is what people need," says Murzilli. "Some hotels' concept of luxury is more towels. The new concept of luxury asks, How much does it cost to have nothing? Luxury is when you go to a place in the middle of the jungle with a safe, healthy atmosphere and good, simple food. Other hotels let us work, but they don't let us dream."

Murzilli originally discov-

ered Playón de Mismaloya when he was horseback riding in the area. After buying the one-hundred-acre property in 1993, he put in the road and lived in a tent on the beach for three years while building his "hotel for the new millennium," an environmentally sensitive resort that uses solar power to heat the water and a sophisticated filtration system to recycle waste. "There are beautiful luxury hotels, and there are nature-friendly hotels that are too wild," Murzilli says. "I wanted to combine great style with ecological concerns to create a new prototype."

continued on page 163





NEW YORK CRAFTSMAN

A HUDSON VALLEY INTERIOR INSPIRED BY GREENE AND GREENE



Interior Architecture by Matthew Bialecki, AIA/Text by Leon Whiteson/Photography by Durston Saylor

You might easily pass this seemingly modest clapboard cottage in the Wallkill River valley, eighty miles up the Hudson from New York City, without getting a hint of the riches inside. With its pleasant porch and steep roof, it seems at first glance to be a typical small, neat country house set in a clearing in a forest of elm, oak and ash.

But as soon as you open the

front door, you're in another realm altogether. In an instant you are transported back to turn-of-the-century Pasadena, California, where Arts and Crafts architects Charles and Henry Greene built a number of their most acclaimed residences.

The entrance hall and the staircase leading up to the second floor are strongly evocative of those in the Greenes' famous Gamble House, albeit

on a smaller scale. The hand-rubbed mahogany balustrade, with its black iron and ebonized-walnut accents, recalls the informal elegance of the houses Greene and Greene designed in the Arroyo Seco area of Pasadena. A hammered copper light fixture casts a soft glow on the herringbone-pattern oak floor; a replica of a mahogany armchair from the Greenes' Blacker House sits invitingly in a corner.

ABOVE: In designing the interiors of Jane and Julien Studley's Hudson Valley home, Matthew Bialecki paid tribute to Craftsman architects Charles and Henry Greene. **OPPOSITE:** The entrance hall's mahogany staircase is modeled after one in the Greenes' 1908 Gamble House.





The living room's beam-and-purlin ceiling is "a hallmark of the Greenes' work," says Bialecki. Once he had established the Craftsman mood, "the furniture could be more interpretive." The low table and end tables were designed by Bialecki. Donghia sofa and chairs.

"MY INTERPRETATION OF ARTS
AND CRAFTS IS THAT IT SHOULD EXPRESS
A STRUCTURE DIRECTLY."



RIGHT: "The dining room was closed off," says Bialecki. "We changed the size of the openings. Now, walking through the front door, you can see everything; you're drawn in and you want to go from room to room." The circa 1885 landscape is by Daniel Huntington. Donghia club chair.

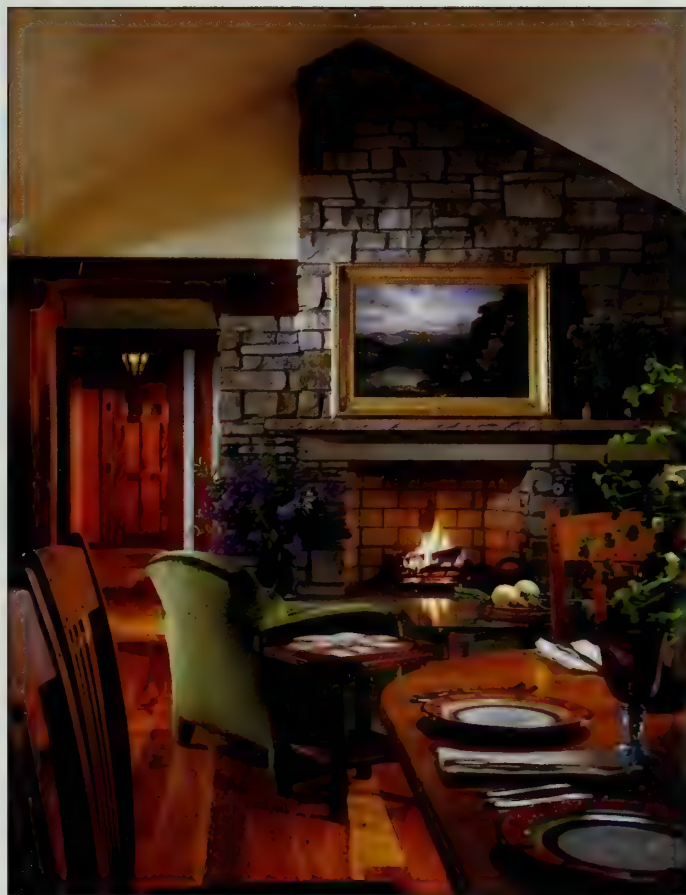
This surprising homage came about quite casually. Seven years ago the owner, Julien Studley, a prominent Manhattan developer, was visiting his Los Angeles office when someone suggested he take a tour of the Gamble House in Pasadena. "I was immediately entranced," he says. "It seemed so gracious yet so relaxed—just the character that I wanted for my country place. As soon as I returned to New York, I looked for an architect who could remodel the master bedroom of an old house that my wife, Jane, and I had bought near New Paltz."

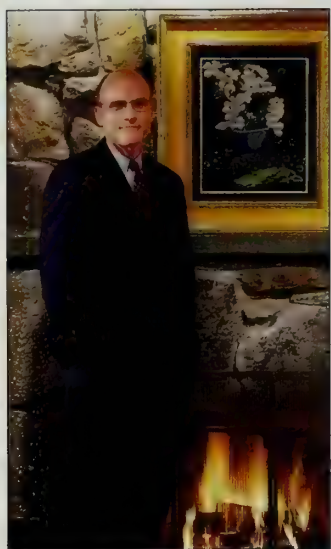
He found Matthew Bialecki, a southern California native transplanted to New Paltz. Bialecki had grown up in Redondo Beach and studied architecture at a local school, continuing his studies in France and Italy before settling in this town founded by seventeenth-century Huguenots in the shadow of the

Shawangunk Mountains. As a young student, he had visited the Arroyo Seco houses. "For me, the California Arts and Crafts Movement has always been enormously appealing," he says. "It's linked to the Stickley style, which originated in the Hudson River valley. But I never really expected to be asked to do a Greene and Greene-type project out here."

Fortuitously, Bialecki found craftsmen with the skills required to match the refinement of detail and finish that the style demands—principally Bob Allen, a woodworker in nearby Kingston. "The Craftsman idiom has to be done to perfection or it can look tawdry," Bialecki says. "That's why we've moved so slowly and scrupulously over the years to get it right."

Though Bialecki went on to design several rooms in the house, initially he had been commissioned to work only on the master bedroom.





The house's transformation began there. "It was just a drywall box with a little cathedral ceiling," he recalls. This room, more than any other in the residence, expresses the Arts and Crafts concept of total aesthetic unity. The rich, vibrant mahogany that dominates the room—from its built-in cabinetry to its iron-strapped pilasters to its magnificent ceiling—was instrumental in achieving this effect.

"My interpretation of Arts and Crafts is that it should express a structure directly,"

Bialecki says. "That's a tenet of modernism—but when you're dealing with such luxurious materials and soft details, the harshness of 'form follows function' can become luscious and gorgeous."

The room is commanded by a mahogany bed held together with iron straps that are locked with clasps and opposing wedges. The bed is flanked by two side tables topped with thick squares of cast glass that resemble chunks of colored ice. The tables rest on granite bases whose rusticity counterpoints the re-

finement of the room's cabinetry. Opening off the bedroom through a torii-style arch is an alcove with a desk designed by Bialecki and a pair of reproduction Blacker House mahogany armchairs.

Though his admiration for the style is abundantly clear, Bialecki nevertheless had a desire to "push it—to see how far we could take it," he admits. "Too much of what has been called Arts and Crafts revival is slavish." Accordingly, the living room, downstairs, is more of a hybrid. A

continued on page 163



ABOVE: "The house goes through a succession of increasingly complex spaces that culminates in the master bedroom," explains Bialecki (top), who cites the Gamble House's elegant attic as an inspiration. "It's almost like it's carved." The architect designed the bed and end tables.

"Essentially, this is a work in progress: an open-ended commitment to refine and clarify," says Bialecki. OPPOSITE: Mahogany pilasters, fastened with iron straps, "sort of became the Corinthian columns for the bedroom," he notes. "They helped to define an order."



BEFORE AND AFTER

LONG ISLAND LINEAGE

UPDATING A 1905 HOUSE ONCE DECORATED BY ELSIE DE WOLFE



1912

COURTESY: MUSEUM OF MODERN ART

Architecture by Frank Greenwald, AIA/Interior Design by Richard Keith Langham
Text by Steven M. L. Aronson/Photography by Edward J. North



Some country houses rise from the soil, if they do not positively spring from it, in a nervous grasp toward 'picturesqueness,' wrote Royal Cortissoz, the august art and architecture critic, taking care to add: "Harrie T. Lindeberg's houses seem as it were to rest upon the earth, striking deep roots into it, reposing with an unmistakable serenity upon the appointed place." How better to describe the low-lying—indeed, ground-hugging—house on Lily Pond Lane in East Hampton, New York, that the McKim, Mead & White-

Top: "The south façade lacked any large openings," explains Greenwald. "This, unfortunately, made for some very dark rooms." Above: "We installed a series of French doors and tore out and re-located the big plantings that blocked everything."

trained Lindeberg, one of this century's preeminent domestic architects, designed in 1905? Prettily proportioned and crowned with a roof that gives the romantic appearance of thatch, it has all the informal charm of a cottage, exuding what Lindeberg himself called "that lost quality of restfulness and graciousness."

It is a house, moreover, with a nonpareil aesthetic and social pedigree. In its early days Elsie de Wolfe, fresh from decorating the garden room of New York's Colony Club in trelliswork and wicker, made her inim-

"Our goal was to update it yet keep its character," architect Frank Greenwald says of Jon and Corrie Sandelman's East Hampton, New York, residence, which was designed by Harrie T. Lindeberg in 1905. LEFT: The white stucco-and-curved-cedar-shingled house in 1912.



itable mark on the house's dining room and loggia. Since 1925 the place was owned by the Lee family, and we can safely assume that a certain Jacqueline Lee Bouvier spent a good deal of time there visiting her maternal grandparents, wafting in and out of doors in some flowered smock dress or little sunsuit.

When Jon Sandelman, a Wall Street executive, and his wife, Corrie, a former fashion editor, purchased this landmark summer house, they did so knowing that, its strong enchantment notwithstanding, it was in need of considerable updating. "We were looking to do less of a renovation than a sympathetic restoration," Jon Sandelman says. "We wanted it to stay a Lindeberg house—that was a very big concern." In the East Hampton-based Frank Greenwald, the Sandelmans found an architect confident enough not to try to put his own stamp on the place. "It's an important house because, among other things, it was unusual—it didn't conform to the Shingle Style that was prevalent at the time," Greenwald explains. "But houses work very differently now, and here was this young New York couple, with two small children, who had a whole new set of life-style requirements."

Foremost among these was to attain greater access to the outside—to the uninterrupted expanse of cool, well-groomed lawn and to the sand dunes and booming breakers not far beyond it. For openers, Greenwald

"The decoration creates a clean and cottagelike atmosphere despite the grand proportions of the rooms," says designer Richard Keith Langham (right). OPPOSITE: *The Greece*, 1880, by Antonio Jacobsen is inset into the living room's Jacobean-style overmantel. Laura Fisher quilt.



BEFORE

LEFT: "We restored and bleached the oak paneling," notes Greenwald. BELOW: "The back-to-back seating softens the long space," says Langham. Ralph Lauren chairs, foreground. Wicker chair, Newel Art Galleries. Decorators Walk drapery linen. Kravet stripe. Stark carpet.



AFTER

erected multiple sets of floor-to-ceiling French doors with transoms to suffuse the living room with light. Then he attacked the clump of small sunless rooms that added up to no more than a servants' kitchen; by breaking down walls and then extending the room's footprint to include a gabled breakfast area with triangular clerestory windows, he was able to create a big, light-filled, wainscot-slathered family kitchen.

The entire upper floor—consisting, in typical old Hamptons-cottage style, of



PETER FREED

tiny dark bedrooms with connecting doors and with baths down the hall—drastically called for reconfiguring. Greenwald widened the landing and raised its ceiling to make a family room, and at the same time turned two small bedrooms into a corner master bedroom, raising *its* ceiling to the rafters, too, for a lighter, airier effect. In the process, every hinge, door-knob, baseboard and crown molding was husbanded for reuse or replication. As for shingles, when it came to repairing the Cotswoldian roof, Greenwald had to unearth



1912



BEFORE



AFTER

OPPOSITE LEFT: The Elsie de Wolfe-designed dining room in 1912. OPPOSITE: "Although we repainted, we left the architecture intact," says Greenwald. BELOW: Welsh dresser from Kentshire Galleries; Scalamandré slipcover fabrics. Stark carpet.



them from under layers of asphalt—he saved as many as he could, then had additional cedar ones woven, steamed and bent by hand in the style of the original.

"Build simply, whether a cottage or a castle" was one of Lindeberg's credos, and downstairs the house was refreshingly to the point—in fact, a model of functional clarity. As Greenwald observes, "The one thing Linde-

berg did here that reflects the way people live today was to design the living room and dining room as one huge space, with the dining room raised two steps from the general floor level."



berg did here that reflects the way people live today was to design the living room and dining room as one huge space, with the dining room raised two steps from the general floor level."

The architect had found the south-facing living room encumbered not only with the leaded-glass windows and doors he replaced with all those floor-to-ceiling French doors but with lugubrious

English oak paneling—this he proceeded to strip, bleach and lime the color of driftwood for a brighter, cleaner, more contemporary feeling. He also laboriously restored the neo-Jacobean plaster strapwork ceiling. The bank of leaded-glass windows was relocated—along with some of the leaded-glass doors and the original double Dutch front door—to a new entrance hall on the west side.

The Sandelmans next turned to New York-based

interior designer Richard Keith Langham, who, as it happened, had done work for one of the house's long-ago and less obscure frequenters, Jacqueline Kennedy Onassis. "Keith totally rejuvenated the place," says Corrie Sandelman. "He added life and zest to it." The furniture the couple had had in their previous, postmodern East Hampton house was rather eclectic; for their new one, they asked

ABOVE: "The steeply peaked ceiling adds drama to the master bedroom," Langham points out. Sentimento lacquered table, left, and lamp at right. John Rosselli chest. Ralph Lauren ship model. Laura Fisher quilts. Henry Calvin drapery and bed hanging linens.



Langham to assemble English and American furnishings steeped in a more traditional vein. He responded by, for example, decorating the entrance hall with a pair of turn-of-the-century wicker wing chairs and a table

draped with a nineteenth-century English patchwork quilt that falls just short of the wide-plank remilled Vermont pine flooring. "To me," Langham maintains, "the room is the essence of crisp simplicity."

In the thirty-five-by-twenty-five-foot living room—of which the designer says wistfully, "Sometimes in a room that scale you can feel lonesome, as if you were sitting in a cavern"—he arranged the furniture in two groupings

based on back-to-back sofas: an intimate one near the carved Jacobean-style fireplace and another, more fluid one at the open end of the room. Heavy linen no-color draperies hang from bronze poles and blend in with the



BELOW: The loggia is defined by Doric columns and open-slat decking. Elsie de Wolfe arrayed it with turn-of-the-century wicker. BOTTOM: The original wicker was refurbished. Cowtan & Tout blue-and-white checks, plaids and stripes for pillows.



LEFT: "The refreshed loggia looks out to the new bright blue swimming pool and a private garden view," says Greenwald. "The space can be directly accessed from the kitchen and dining room; it's used by the family as a summer living room."



bleached walls. "Corrie wanted a certain sparseness to the house, so there are very few pieces of wood in the room and no furniture or bookcases on the wall opposite all the French doors." Since she was partial to plaids and stripes,

the two sofas and a club chair sport big-scale wool tartans. (In summer, the sofas and chair as well as a blanket chest are slipcovered in red-and-white cotton ticking.) Another club chair and a tall-back Jacobean wing chair are both

embowered in a hand-blocked linen floral print based on a nineteenth-century English document.

The clients decided to keep the details of the handsome square dining room exactly as Elsie de Wolfe had

left them more than eighty years before. "The only thing we changed was it was cream and we painted it three tones of off-white," says Langham. "We made the room sort of hold hands

continued on page 164

A FIREHOUSE REVIVAL



"This is his history, legacy and refuge," designer Harley Brooke-Hitching says of the firehouse in Manhattan she renovated for Matthew Blackman. ABOVE: The 1864 building, which once sheltered horses, has a brick façade defined by a brownstone arch and lintels.

The task presented to the designer was formidable: Find an unconventional residence in Manhattan for a young bachelor and convert it to accommodate not only a casual lifestyle but a houseful of inherited art, antiques and

furniture that he had not laid eyes on since he was eight years old. Also to be taken into account were his four cats, which he had rescued as kittens from a pool hall over a decade ago and whose habits were seigneurial.

Harley Brooke-Hitching was undaunted by this James-



ian tableau. Her New York projects have included the rehabilitation of a block of buildings in East Harlem and renovations in the East Eighties, and she is adept at figuring out exactly what is needed and how to supply it. (Among her other credentials, Brooke-Hitching was

REMODELING AN 1864 MANHATTAN STRUCTURE FOR A YOUNG CLIENT

Interior Design by Harley Brooke-Hitching/Text by Cynthia Zarin/Photography by Billy Cunningham



a founder of City Harvest, which, eighteen years after its conception in a church basement, provides food to tens of thousands of indigent New Yorkers every week.)

The search for a suitable space led the designer on a trek up and down the streets of lower Manhattan—the

client, Matthew Blackman, works in the financial district and wanted easy access to his office—and ended up in front of a derelict nineteenth-century firehouse that had been run into the ground during its last incarnation, as headquarters for a sprinkler-system company.

“It was pitch-black inside,” Brooke-Hitching recalls. “There were two little boarded-up windows in back, and there were two rent-controlled apartments upstairs, one of which was illegal, in what used to be the grooms’ quarters. At the time the firehouse was built, the car-

“Matt wanted an unusual residence, yet his collections required a traditional structure,” notes Brooke-Hitching. A portrait of his great-great-grandfather and a 17th-century Aubusson tapestry overlook the living room, which opens onto the walled garden.





riages were horse-drawn. The keynote was all-around rot. The usual New York City brew of blight."

Matthew Blackman shakes his head. "It was a hellhole. The sprinkler company had just driven their trucks right in, and there was a poky office upstairs. Harley, however, convinced me of the possibilities."

The renovation was, perforce, extensive. Existing water, sewer and gas lines were

**"I KNOW IT
SOUNDS ODD,"
THE DESIGNER
REMARKS,
"BUT THE
BUILDINGS
TALK TO
ME. I SIT AND
LISTEN."**

insufficient, and new ones were brought in from the street. Gutting the interior uncovered a nineteenth-century cobblestone floor, which was retained in the vestibule. Brooke-Hitching's most dramatic structural innovation was a solarium that was created at the rear of the building by shortening the living space in the one-hundred-foot-long firehouse by ten feet. The new back wall has two nearly floor-to-ceiling windows on either side of the living room mantel (one serves as a door into the garden); they open the residence to air, light and a year-round view of green. The original

"The ceramic-tile checkerboard floor that we installed in the long gallery and throughout plays up the feeling of entering a nineteenth-century stable." At right is the dining area. Tiffany's and Waterford stemware. Antique Belgian glass doors from ABC Carpet & Home.





"His inherited possessions called for a formal dining room, but taking into consideration his youthful lifestyle, I needed to provide Matt with a comfortable kitchen that would be the preferred center of entertaining. It combines the industrial with the antique." Thermador range and hood.

BELOW: A solarium with a small balcony maximizes light in the master bedroom. "We painted the plywood to resemble old floorboards," says Brooke-Hitching. BOTTOM: A two-story walled garden filled with tropical plants was created at the rear of the building.

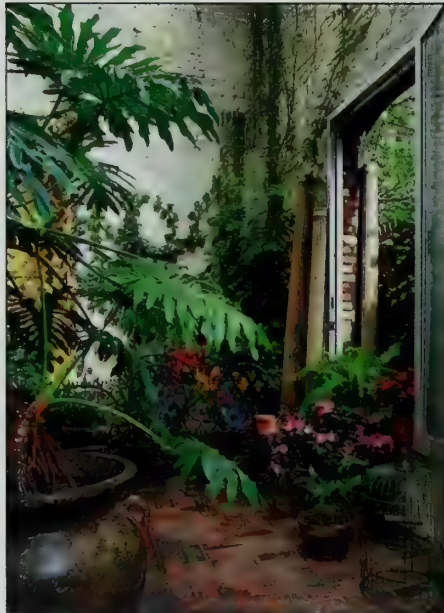


brick wall remains, and its enlarged windows look out onto neighboring pocket gardens.

"I know it sounds odd," the designer remarks, "but the buildings talk to me. I sit on a chair, or an upturned bucket, and listen. Here, though, the usual process was reversed. I knew that all these belongings had to be properly housed. And there were the cats!"

In the finished product, ingenuity abounds. A garage—a Manhattan luxury—was carved out in the front part of the building, and the cats have access to it through a flap in the dining room's closet, on which it backs. (The unheated garage helps to keep the wine cool.)

A pair of white marble great-grandmother chairs, who were once the pride of London, flank the living room's carved marble mantel, concealing a televi-



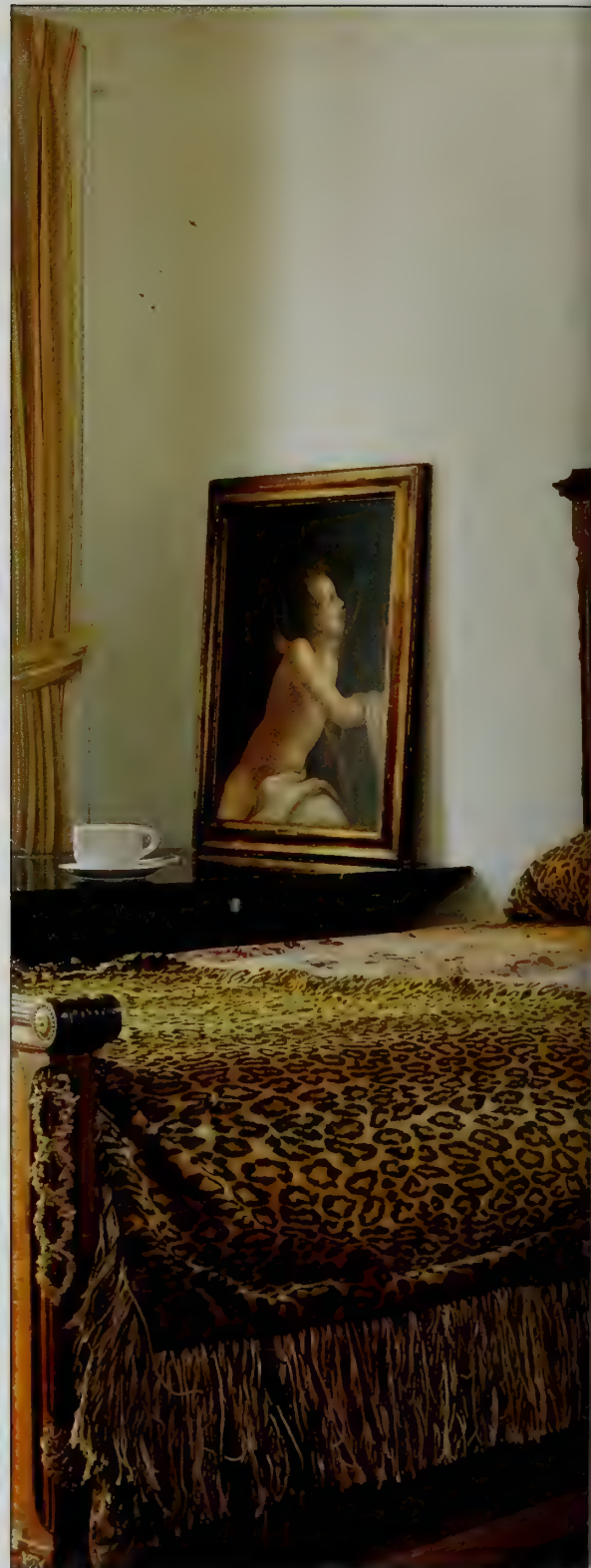
sion. A wall of bookcases slides back to reveal an office. The windowless space takes advantage of the natural light that pours in through the solarium windows.

The overall effect of the design is comfortable, whimsical and deeply personal.

With the exception of fixtures and structural elements, acquisitions for the firehouse were minimal: for example, the Belgian etched-glass doors that Brooke-Hitching built the kitchen around; the appliances and pots and pans; the damask draperies in the

master bedroom, discovered in a secondhand shop. The rest arrived from Chicago, Oklahoma and London.

"It was incredible," relates Blackman. "I felt as though I was unpacking my childhood. These things were inherited mainly from my English





grandparents and from my mother, who often took me to Asia when I was small. I remembered almost everything: I had last seen them in 1980, in our apartment on Lakeview Avenue."

Blackman's great-grandfather's English oak refecto-

ry table, which once held court in his house on London's Porchester Terrace, commands the dining area, and a family collection of Regency glass fills the top of a sideboard. The seventeenth-century Aubusson tapestry that hung in the

Chicago apartment covers the living room's west wall. In front of the sofa, Thai rain drums, from Blackman's mother's travels, do duty as low tables. The English apothecary chest in the kitchen is also a family piece, as is

continued on page 165

A guest suite "is very masculine in tone." At left is a painting of an angel by Rembrandt Peale. An American flag that flew over the Capitol on the day of Blackman's birth stands behind a safe used as a table. An African chair is reflected in the mirror. Ralph Lauren floral bedcovering.



ANTIQUES
**MASTERS OF FRENCH
 IRONWORK**
 THE FLOURISHING OF A VITAL ART BETWEEN THE WARS
By Avis Berman



OPPOSITE: *Les Cigognes d'Alsace*, Edgar Brandt, circa 1922. Wrought iron and gilt bronze; 98½" x 79". A grille with a Japanese-influenced central design is considered one of the finest works in iron of its era. DeLorenzo Gallery, New York.

ABOVE: *Gueridon*, René Prou, circa 1930. Gilt wrought iron and scagliola; 19" x 41". Prou often combined his wrought iron furniture with sumptuous materials, such as colorfully swirled scagliola. Ciancimino Ltd., London.

At the close of World War I, who could have guessed that a new age of iron was about to dawn in France? Much of the countryside lay in ruins, and austerity and sacrifice had been the rule. Moreover, Paris was a city ornamented by *cast* iron—that is, iron of the molded and mass-produced variety—a legacy of the age of Hausmann that had supplanted the art of blacksmithing. Nonetheless, France would witness a brilliant revival of hand-forged, one-

of-a-kind ironwork, a traditional craft that had gone into dramatic decline.

From 1919 to the advent of World War II, as the cradle of Art Déco and the epicenter of painting and sculpture, Paris reclaimed its eminence as the capital of the decorative arts. Progressive designers sensitive to the new currents in art, architecture and furnishings recognized the versatility and elegance of metalwork, particularly of wrought iron, and welcomed it into their repertoires.

This efflorescence of or-

namental ironwork would have been unlikely without the talent, vision, technical skills and entrepreneurial abilities of Edgar Brandt (1880–1960). Brandt had begun his career as an independent smith in 1901, making jewelry notable for its accomplished synthesis of Art Nouveau and Arts and Crafts motifs. He had fully established himself by 1913 by winning an important commission for a staircase in the Louvre. In June 1914 the staircase, of gilded and patinated wrought iron, was un-

veiled to great acclaim, and Brandt opened a large atelier in preparation for expanding his business. War intervened, however, and Brandt's skills as a metallurgist were needed to defend his country; he spent the next four years designing munitions. Emerging from the war with the gratitude of the French government, Brandt was not only the foremost *feronnier* of the day but also the most sought after. As a creative and industrial force, he was in a position to revolutionize the craft of artistic wrought iron, both for himself and for other ateliers, by advocating the pursuit of modernism in manufacturing standards as well as aesthetics.

Brandt understood how to balance art and commerce, and although hand-forging was never discarded, he embraced welding torches, pow-

er hammers and other tools that would allow serial production of decorative and useful objects. He minimized inefficient labor without sacrificing the integrity of his designs. Brandt's determination to bring smithing into the twentieth century coincided with an upsurge in prosperity, and after four years of retrenchment, the rich were ready to redecorate their houses and apartments in the most current and lavish modes. Brandt's studio was deluged with large-scale commissions, and he and his fabricators were also producing a plethora of luxury items for residential interiors, including grilles, fire screens, doors, tables, mirrors, and irons and light fixtures.

Brandt had an uncanny capacity to absorb contemporary images and to rework them to show off the proper-

ties of his medium. With his gracefully stylized evocations of Japan, Egypt, Greece and Assyria, and his delicately formed flora and fauna—from scroll-leaved roses and vines to birds, snakes and deer gliding among horizontal bars to herald the machine age—Brandt's exotic yet classical vocabulary and gorgeous presentation epitomized Art Déco, writes Joan Kahr in her recent monograph on the master smith, *Edgar Brandt*. The designer, she continues, was a virtuoso at combining materials. He ordered Sèvres porcelain and Daum glass for his lamps, and nothing but the finest

RIGHT: Sconce, Gilbert Poillerat, circa 1938. Gilded and patinated iron; 27½" x 6". A sconce formed by a repeat pattern of leaves is by a designer whose work is often noted for its sense of fantasy. Galerie Vallois, Paris.



COURTESY GALERIE VALLOIS



COURTESY GALERIE VALLOIS



BRANDT WAS NOT
ONLY THE FOREMOST
FERRONNIER OF THE
DAY BUT ALSO THE
MOST SOUGHT AFTER.

ABOVE: *Small Console*, Jean-Michel Frank, circa 1930. Wrought iron, wood and leather; 28¾" x 27½". Frank was a proponent of modernist simplicity, as exemplified by a table with delicately tapered legs. Galerie Jacques De Vos, Paris.

ABOVE: *Daybed and Stool*, Raymond Subes, 1938. Gilt wrought iron; 39½" x 43½" and 23½" x 23½". Subes was known for his use of flat bars of wrought iron, as in an Egyptianate daybed and stool. Galerie Yves Gastou, Paris.



Suite of Four Chairs, Edgar Brandt, circa 1926. Wrought iron; 34 $\frac{1}{4}$ " x 22 $\frac{1}{4}$ " each. A set of chairs that once belonged to Andy Warhol is characterized by the clean, sinuous lines of Brandt's late-1920s work. Macklowe Gallery, New York

alabaster and marble would do for his tabletops. Likewise, Brandt interchanged wrought iron with bronze, copper or steel and then patinated his metals in a rich variety of tones, including black and silver, to achieve dramatic results.

Brandt's grand conceptions were realized by unparalleled craftsmen. His work came internationally to prominence in 1925 with the opening of the Exposition des Arts Décoratifs et Industriels Modernes, the ex-

hibition from which the term *Art Déco* was later derived. Brandt's most conspicuous work for the exposition was the gate to its main entrance, but the entire fair spotlighted a panoply of original ironwork and made it synonymous with high-end Déco style. A number of Brandt's best competitors, such as Richard Desvallières, Raymond Subes, Paul Kiss and Jean Prouvé, also showed examples of metalwork, demonstrating the range of beau-

tiful and durable objects that could be fashioned from iron. More than seventy firms specializing in decorative ironwork were then headquartered in Paris. Visitors could see, on an unparalleled scale, that iron lent itself to bold patterns, sculptural forms and an openness that exploited the material's strength and lightness.

By the mid-1920s Brandt, who had long been philosophically sympathetic to the tenets of the machine age,



was experimenting with Cubist syntax and edging toward abstraction. In line with the rigorous geometry promulgated by the Bauhaus and de Stijl, his flowers were turning into gears, and cylindrical forms and diagonal lines infused his objects with exciting kinetic rhythms. The economics of industrialization also made it imperative for Brandt's atelier to redefine and simplify a number of its designs.

continued on page 164

RIGHT: *Floor Lamp*, Katona base, Daum shade, circa 1925. Wrought iron and etched glass; 68" x 22½". A snake curling up the stem of a lamp, a frequent motif in 1920s French decorative art, is depicted with finesse. Christie's, New York.

COURTESY CHRISTIE'S IMAGES



HOMAGE TO EDWIN LUTYENS

HIS GRANDDAUGHTER'S LONDON HOUSE SHOWCASES THE ARCHITECT'S WORK



My grandfather went leaping into the twentieth century with such joyous enthusiasm that the rest of us are only now catching up with him," says Candia Lutyens. Her grandfather was the English architect Sir Edwin Lutyens, and it seems surprising that she is only one generation from that era, the explanation is that her father, architect and painter Robert Lutyens, was sixty when he died. "But then," she says, "as a child, I was

is concerned, no one could feel distant from a man who lived in eighteenth-century houses but decorated them with chrome-yellow curtains against glossy black walls. He painted the floors Venetian red or emerald green, covered the walls of an entrance hall with silver paper, his corridors with brown paper, even newspaper—anything but wallpaper, because he considered it pretentious. That was strong stuff for Edwardian England. He took his architecture—buildings like Castle Drogo,

"We wanted a modern interior that seemed natural and right for an Edwardian building," Candia Lutyens—a granddaughter of Sir Edwin Lutyens (above)—says of the London house she and her husband, architect Paul Johnson, restored. **RIGHT:** Furniture made from Lutyens's designs fills the living room.

*Architecture by Paul Peterson
Text by Elizabeth Lambert
Photography by James Mortimer*









the Surrey houses with their Gertrude Jekyll gardens, the Viceroy's House in New Delhi—very seriously, but not many people know about the color and the fun he often put into interiors.”

Family and friends knew a merry, owl-eyed pipe smoker of a man with a genius for funny doodles, a childlike longing to tease the grown-ups, a desire to sneak jokes into the rooms he designed. For nurseries he suggested rounded walls so that no child would ever have to stand in the corner, windows at crawling height and “electroliers” with wooden chickens laying light bulb eggs. For a Jesuit chapel he designed hanging lights that resembled cardinals’ hats. And for several of the chandeliers in the Viceroy’s House he

used the common fluorescent tubes intended for shaving mirrors.

Candia Lutyens and her husband, architect Paul Peterson, have hung those “cardinals’ hats” in the dining room and the Viceroy’s handsome “shaving lights” in the study of their London house, where they live with their two young children. The house is also the base for Lutyens Design Associates, the business they started to ensure that the furniture and lighting her grandfather created for his projects would be reproduced to his high standards.

When they bought the house, it was Edwardian and dark. Peterson designed extensions to let light in at the side and the rear and arches to create a succession of spaces, “like a painting by Ver-

LEFT: A “Cardinals’ hats” chandelier, after a fixture Lutyens created for an Oxford chapel, illuminates the Lutyens-inspired tables, spider-back chairs and New Delhi-domed salt and pepper mills in the dining room. The ceiling was installed to establish continuity with the existing one in the living room.

“We’ve gone for a strength and depth of color that allows the furniture to stand out,” says Peterson. “And we’ve mostly avoided pattern in textiles and floorcoverings.” ABOVE: He remodeled the kitchen, which features a table that Lutyens originally made for Castle Drogo, and added the breakfast room.





meer," he says. "We lived in the house while the work was being done, two years of camping, a makeshift kitchen, sleeping in whatever room didn't have workmen in it.

"Our first pieces of furniture were a pair of Lutyens's famous Napoleon chairs, so called because he had seen a drawing of Napoleon sitting sideways, legs dangling in just the slouch he was rather fond of himself," Peterson continues. "He designed his own version, and two always stood on either side of his fireplace. One was given to the Victoria and Albert Museum, so we could take measurements of that one and have a new pair made.

"Then one day we got a call from Harrods. They had heard about our chairs and wanted to do a big exhibition of Lutyens's furniture. We took a deep breath. The time was right for a Lutyens revival. His furniture and lighting

would be copied, and the only way we could be certain that it was done properly was to do it ourselves."

Today clients can see the furniture being used in a contemporary setting. They can see how good horsehair up-

continued on page 165



ABOVE: Napoleon chairs by Lutyens flank the fireplace in the black-walled study. "He felt black added dignity and magnificence," says Peterson. **LEFT:** The master bedroom's four-poster is after Lutyens's own bed. A portrait of Candia and her mother, Joan, is by her father, artist and architect Robert Lutyens.

ABOVE: Peterson and Candia Lutyens, who run Lutyens Design Associates. "Lutyens was a fabulous designer not just of buildings but of interiors and, specifically, of magical furniture," he says. "Very often I look at his pieces and say to myself, 'I challenge anyone to date that.' His work was timeless."

A mix of influences, including New England farmhouses and the architecture of Bernard Maybeck, inform a country house in Connecticut designed by Ike Kligerman Barkley for interior designer Renée O'Leary and her husband. Red-cedar shingles were used for the exterior.



ARCHITECTURE

REWRITING HISTORY IN CONNECTICUT

TRADITIONAL FORMS ARE GIVEN A CONTEMPORARY
READING IN A STONE-AND-SHINGLE RETREAT

Architecture by Ike Kligerman Barkley/Interior Design by Renée O'Leary

Text by Mildred F. Schmertz/Photography by Peter Aaron/Esto



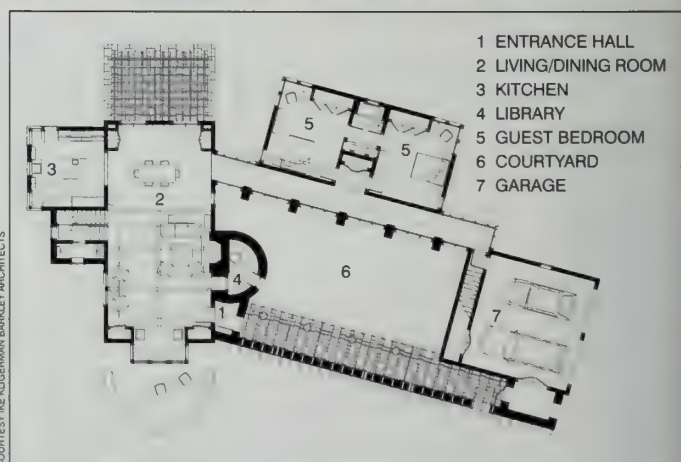
A photograph of a covered walkway with stone pillars and a wooden pergola structure, leading to a red door. The walkway is flanked by a green lawn and a stone wall on the left, and a large house with a gabled roof and stone accents on the right.

When interior designer Renée O'Leary and her husband invited Ike Kligerman Barkley Architects, a New York City-based firm, to design a country house for them in Redding, Connecticut, they didn't have a particular style in mind. "We didn't know what period we wanted to be," she says, "but we were thinking of a quiet house that wouldn't overwhelm the area and would respect New England traditions."

"Most of our clients come to us for a traditional house of some kind," says founding partner John Ike, who, along with Thomas Kligerman and

Joel Barkley, worked for architect Robert A. M. Stern years ago. "We were intrigued that the O'Learys didn't want to be hemmed in by a specific period, and we were delighted by the opportunity to break away from the narrow band of styles we most frequently work with."

The written program they presented to the architects was poetic: They recalled the "alchemy of light" and "the poetry of the wind pierces," they hoped "at the very least . . . all construction will be a celebration," it was to have a "sense of light roofs" and "Zen views." But more explicitly, they envisioned their



residence as a compound of modestly proportioned buildings linked together.

"Our early discussions were almost metaphysical, more abstract and conceptual than

is usual for us," Ike recalls, "but soon we began talking about the old New England farmhouses that were attached by breezeways to sheds and barns as a possible model."





The architects' search for a historical source led to the residential work of California architect Bernard Maybeck. Hilltop, a small house that Maybeck built in 1937 for his son Wallen, has an English manor house look that the O'Learys liked. Another example was the S. H.

LEFT: Open dining and kitchen areas create a succession of barnlike spaces. The kitchen cabinets and the dining area walls and ceiling are birch plywood. The stairs lead to the master bedroom. Tall case clock from Sotheby's. Viking range; Sub-Zero refrigerator.

Erlanger house in San Francisco, completed in 1916. Its dominant form, like that of the Wallen house, is a barn-shaped wing featuring a high peaked ceiling and a two-story bay window at the end of a long, narrow living/dining room. Above the dining area of each house is a loft containing a bedroom that overlooks the living area. Both houses represent Maybeck's free interpretation of early Tudor architecture.

The O'Learys' six-and-a-half-acre site consists of a gently sloping meadow dotted with rock outcroppings



and secluded from the road and other buildings by a thick boundary of trees. The architects began by arranging three separate structures and a courtyard into an asymmetrical 4,000-square-foot scheme that extends across the open land. "We knew the house would look bigger than it actually is because of the way we stretched it out," Ike explains. The main building contains a rectangular living/dining room and a kitchen; the master bedroom and bath are in a loft above the dining area and the kitchen. A glazed hall-

continued on page 166



ABOVE: "This is my favorite side," Ike says of the rear elevation, with its dramatically sloping roof. The garage, at left, connects to the middle building, where corner windows bracket two guest bedrooms. To the right, the dining area opens onto a pergola-shaded terrace.

LEFT: O' Leary placed a bed by Clodagh in the master bedroom. "The large gabled window, as well as the double-hung windows, floods the room with sunlight," notes Ike. The chairs are from Donghia. Calvin Klein Home bed-coverings; carpet from Beauvais.



The poolhouse "is a smaller, vertical version of the main house," Ike says of the shingle-clad structure. "As with the house, the roof becomes lighter because it's bleached by the sun." The terrace is paved in bluestone. Furniture from Kingsley-Bate.

Dominating the field.

From day one, Ford Explorer has been the leader of the herd.* This year, the new Explorer will go further out front by adding optional side-impact airbags**

and heated front seats to an already long list of standard features.

Plus, as a Low Emissions Vehicle, the new Explorer actually runs cleaner than most passenger cars on the road today. Ford Explorer. The most evolved species out there.



1999 Ford Explorer Four-door starting at \$23,630†

Available leather-trimmed seating surfaces. Available 290-watt MACH® audio system. Available 210-hp 4.0-liter SOHC engine. SecuriLock™ passive anti-theft system. 4-wheel anti-lock brakes. Available Control-Trac system for automatic 4WD traction when needed.



1-800-258-FORD or
www.fordvehicles.com

*Outsold competitors from October 1, 1991 through July 31, 1998. **Always wear your safety belt and secure children in the rear seat
†'99 Explorer XL MSRP, Eddie Bauer model shown \$34,585 MSRP; tax, title extra

continued from page 81

ments that related to who he is," says Wolf. "When you walk into hugely dramatic rooms, you're just an observer; in this room you feel as if you can participate. It's theatrical, but in a very low-key way."

More literally theatrical is the screening room at the bottom of a candlelit stone staircase that looks as if it's leading into the woods, "like a waterfall leading outdoors," Wolf remarks. Using sage-colored velvet for rows of armchairs, Wolf created a space that feels like a woodland cave. "I love that theater," Davis says. "We use it every weekend for films or videos or musical presentations."

For most of civilization, houses have been built to keep the outside out; Mark Rios wanted to bring the outside in. He used clapboard siding indoors as well as out, extended the fieldstone into the interior walls and floors, used glass wherever possible and gave interior windows the same treatment as exterior windows. "I hoped you'd do a double take," he says. "You'd say, 'Wait, am I outside the house or inside?'" Wolf played the same chords, taking his colors from the leaves, trees and stone of the landscape. "I wanted continuity between what was

"It's like a kind of sophisticated camping. There's all this luxury, but you're in the middle of the woods."

outside and the interiors," he says. "I like the juxtaposition of the elements from rough to smooth. It's a yin-yang thing. When you're sitting in the room, it's almost as if you're sitting floating in a tree house."

As for Davis, he has been building the house to be as satisfying as a musical production. "When I enter the house, I get a special feeling," he says. "It's like what happens when you hear a song and you know it's going to be a hit—you get that tingle. I wanted to have that here." □

continued from page 97

a bit looking for common ground, but their designer, Gavin van Vugt, made it work. Someone might say, 'I don't think we can do that,' but by the next morning they would have given the problem some thought and worked it out."

"We all talked about how squashy the upholstery should be," says Ralph Lauren's Adrian Kahan. "We wanted rounded edges, not the usual squared-off look of a boat; not foam cushions that bounce back, but down and feath-

"We wanted cabins fitted out like rooms that happen to tip at fifteen degrees."

er." The owner defined the topstitching of the leather chairs by saying it should be "as beautiful as an Hermès handbag."

"The interior design was not the owner's territory, and he was happy to defer," adds Kahan. "For example, he wanted something lighthearted and happy for the banquette in the master cabin. I showed him a bold stripe, and he said, 'You must be mad.' But he had noticed it, and I suspected that meant it was the one he really wanted, but he needed me to say, 'Just go for it.' Now he says that banquette is his favorite place on the boat. The hallways we lined in a dark tartan so that children's fingerprints wouldn't show. The most important consideration was always that the children should feel good about the boat."

In its first year, the *Savannah* has been sailing the waters of French Polynesia, and when the children are aboard, it anchors in secluded bays for weeks at a time so they can have some fun. Their toy yachts are radio controlled, and they learn the principles of sailing by setting those toy sails themselves. Everybody has chores to do—fetching, polishing, untangling fishing lines, assisting with cutting pastry in the galley, helping Dad cook a good risotto on the crew's night off. "Everybody mucks in," the owner says. "It was the way I was brought up. My father would burn the toast; I made the tea. There's no whining on a boat." □

continued from page 111

the middle of the night to read or compose, and if I'm entertaining or Lukas is jamming with friends, he can retire to work without having to walk through a party in the living room."

In contrast with the family rooms, with their patina of sentiment, the studio is pointedly "masculine and cerebral." Each of the Previns has a dressing room and bath, but Sir André's, as his wife puts it, is a "loobrary." His study, too, is lined with books, and he reads in an eighteenth-century English armchair, one of a pair upholstered in the original leather. This sensuous gentleman's cabinet opens to an austere luxurious workroom flooded with light from clerestory windows on two sides. There, Previn's musical archives are, says Hutker, "stratified, like the earth, on a canyon of shelves," with the heavy vinyl records at the bottom and CDs, tapes and scores arranged rationally above them. "When he's composing," says his wife, "he has to face nothing. When he's thinking, he contemplates the landscape."

Mark Hutker's design for the studio pays homage to Vineyard traditions of barn architecture and shipbuilding. The roofline is an inverted keel with exposed fir rafters, but the architect observes that "it also evokes the silhouette of a conductor's outstretched arms." The high north window above the upright piano frames an abstract vignette of clouds and branches, and a rain scupper spills a waterfall down the pane—a sound Previn loves—and reinforces the illusion, which he also loves, "of being buried in a hold, lost to the world."

The warmth of the house and the discipline of the study have, in concert, nurtured some of André Previn's finest recent work: his violin sonata *The Vineyard*, his opera *A Streetcar Named Desire*, a new string quartet and a second opera, which will be ready for the millennium. He says that the Vineyard has been "wonderful for my concentration" and that he now feels old enough—he has just celebrated his seventieth birthday—"to cut back on my vagabondage." But that isn't at all sure, because music, like whales, is an obsession that begs to be chased, and because, as Previn puts it, "island life revolves around two questions: How do I get on? How do I get off?" □

Antique Terracotta

Natural Stone

Hand-cut Mosaics
Decorative Tiles

Ancient Limestone



PLEASE CALL TOLL FREE ON 1-888-845-3487
FOR A NEW PARIS CERAMICS BROCHURE (\$10)

SHOWROOMS: NEW YORK • SAN FRANCISCO • GREENWICH • CHICAGO • PALM BEACH • LONDON

Sandstone Parquet flooring

Internet <http://www.parisceramics.com>

LOS ANGELES SHOWROOM
OPENING SOON

AD/08/99

Shopping at Mill House at Woodbury can be exciting.



*But we'd much rather make you feel comfortable
and serene.*

At Mill House, confounding you with the odd and bizarre has never been our style. Everything we sell is not only handsome, but usable in the real world we all inhabit. Here you'll find the secretary, the table, the desk, the Welsh dresser, the chest of drawers you really need — and you'll enjoy a wealth of choice, because our enormous space lets us put thousands of pieces of antique furniture at your service.



Mill House Antiques

AND GARDENS OF WOODBURY

1964 THIRTY-FIVE YEARS OF CHOICE 1999

68 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

You'll find us about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

Patterson, Flynn & Martin

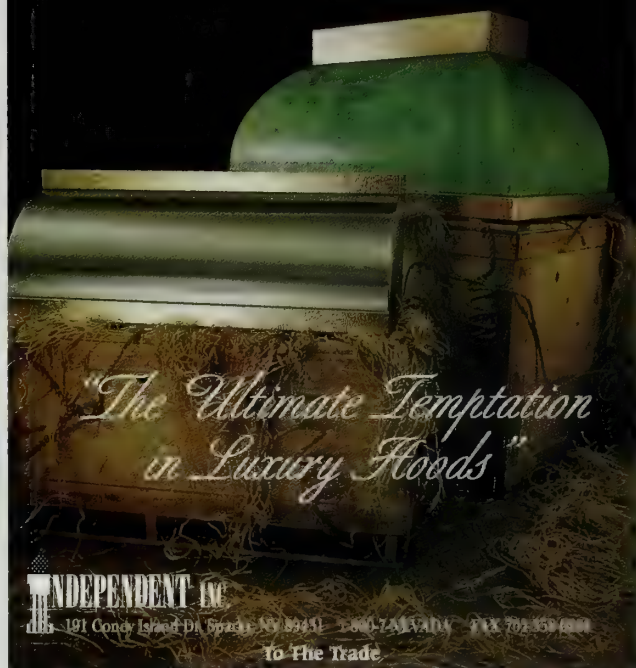
carpet



D&D Building • 979 Third Avenue • New York, NY 10022 • 800-833-0667

© F. Schumacher & Co. 1999

IF THEY WERE JUST ANOTHER HOOD
WE'D SHIP THEM IN CARDBOARD.



INDEPENDENT INC.

191 Condy Island Dr. Grackee, NY 13345 TEL: 748-3414 FAX: 748-350-0000

To The Trade

Wide Plank Flooring



The Authentic American Floor™

Carlisle
RESTORATION LUMBER

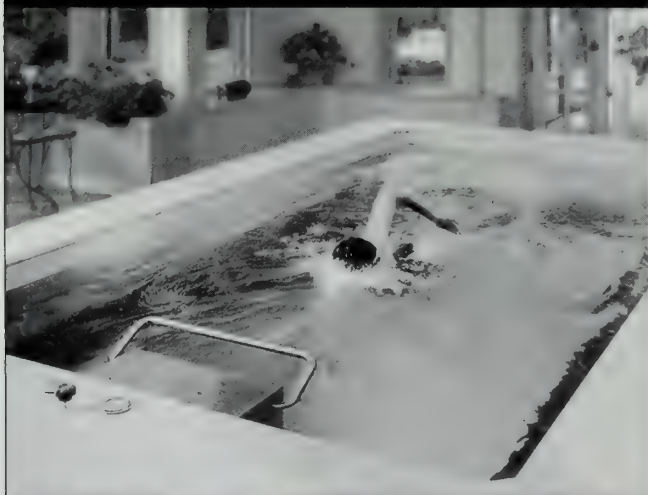
Stoddard, NH

Call for information or a portfolio

800-595-9663

www.wideplankflooring.com

Swim At Home™



Swim or exercise against a smooth current adjustable to any speed or ability. Ideal for swimming, water aerobics, rehabilitation and fun. The 8' x 15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors. Low chlorine odor and effects.

For Free Video Call
(800) 233-0741, Ext. 679

Visit www.endlesspools.com
or write Endless Pools, Inc.
200 E Dutton Mill Rd, Dept. 679
Aston, PA 19014



Antique Bar-Kitchen Furniture-Accessories



1880 French butcher block

Discover the best and largest selection of
FRENCH antique kitchen and bar furniture and
decorative accessories.

1011 Twenty-Fifth St. SE, CA, 94107
Tel. 415.642.6440 Fax. 415.642.6410
www.thebutlerandthechef.com

continued from page 118

His approach has attracted visitors seeking respite as well as sophistication. "It's a perfect example of the future definition of extravagance," says actor Val Kilmer. Every week, he adds, the memories of his time at the Hotelito come back to him. "To see a natural phenomenon like the migration of the turtles and to watch the birds in the sanctuary, to stay in a luxurious home environment where everyone cares for you as part of a genuine family—it isn't possible to have that kind of experience in many places. The feeling is of being in a village."

The resort is made up of a number of thatch-roofed bungalows containing guest rooms, which Murzilli calls *palafitos*. Twenty-one rooms are arrayed alongside a two-mile-long estuary separating the main hotel from the beach, which acts as a buffer from the pounding surf. The grounds are crisscrossed by channels with thatched bridges and planted with hibiscus, bougainvillea and banana trees. Colorful boats taxi guests across the four-hundred-foot-wide estuary to Nopalito beach (named for the nearby stands of round, flat cactus) where, at the edge of a dune, there are nine *palafitos* in three oceanfront cabins.

Swimming in the ocean is unsafe because of the strong undertow, but there is a chemical-free swimming pool filled daily with seawater. At the other end of the property are the stables, and

boo walls are slathered with beige-colored mud. Pitched roofs are thatched, and roof poles are held in place by elaborate knots. There are no glass windowpanes, just straw shades; in the bungalows along the estuary, woven-mat doors open onto decks that extend over the water, supported by stilts. Rowboats, for private tours of the estuary, are moored at docks underneath.

Each room is furnished with antiques and folk art that Murzilli collected from the markets around Mexico. The shower is alfresco, with a philodendron-bordered stone floor and walls made of thick bamboo poles through which one can feel the breeze and see the ocean. Each *palafito* is fitted with a red flag, which may be hoisted to signal that one is sufficiently awake to receive the morning delivery of *café de olla* and cookies.

In the center of the resort is El Mundo de Salud, an open-air spa. A stained-glass door leads to a tiled steamroom lit by candles and redolent with fresh lemongrass. Rose petals are scattered over the outdoor tub, and rope hammocks hang from the lanai overlooking the channel. In keeping with the ecological theme, all soaps and skin care products are biodegradable.

Breakfasts and dinners are served in El Cantarito, a bungalow with three walls and an open view of the estuary instead of a fourth. Retablos, religious

**The Hotelito Desconocido is
"a perfect example of the future definition of
extravagance," says actor Val Kilmer.**

guests can indulge the fantasy of galloping along the beach on one of the beautifully groomed horses, while hammocks under the beachfront *palapas*, or palm roofs, encourage the less venturesome to read or nap. The point is to do very little.

On a visit to Mexico City's National Museum of Anthropology, Murzilli saw a model of the Veracruz houses built of bamboo and mud over the water some two hundred years ago. He borrowed from the idea when he designed the bungalows. Constructed with unfinished tree trunks serving as frames, the bam-

pictures painted on tin, are on one wall. Another open-air restaurant at the beach serves luncheons that feature produce grown in the hotel's garden. At night, when the entire hotel is illuminated by candles, El Cantarito feels especially intimate, and guests may stroll back to their rooms by torchlight and be lulled to sleep by the waves.

This is the essence of Hotelito Desconocido. "You have to be with yourself," Marcello Murzilli says. "Then you go back to your job, your cell phone, your cars. But here you can think about how simple life can be." □

continued from page 124

brown Art Déco sofa and deep blue plush armchairs play off of the slightly arched mahogany ceiling beams and the massive fieldstone fireplace. A round cast-glass low table and a pair of boldly composed mahogany end tables (one topped by a Michael Adams-designed copper-and-mica lamp) reflect Bialecki's goal of transforming furniture into small works of architecture. The mix of styles, he says, was liberating. "It allowed the room to breathe, to feel more personal and less like a period piece. We

**"With such
luxurious materials
and soft details,
the harshness of 'form
follows function'
can become luscious
and gorgeous."**

didn't want to end up with Arts and Crafts *everything*. This way, it feels like someone has lived there and accumulated these things over time, rather than like a museum."

Another fieldstone fireplace warms the open dining area and kitchen, which looks out through gabled windows on a cottage garden overrun with roses. This space in turn leads to a sunroom, conceived as a tent with a glazed-tile floor and a curved, fabric-covered ceiling. The sunroom fireplace is faced with handmade Pewabic tiles glazed in greens inspired by leaves in early spring. A wall of glass frames a forest view. Throughout the house are artworks by American masters such as Thomas Hart Benton and Reginald Marsh.

For Matthew Bialecki, the aspirations represented and realized in the house are subtle and complex. "I've tried to imagine what the Greenes might have done if they were working now," he says. "While their aesthetic is timeless, I feel that today, at the turn of this century, their touch might have been a little lighter and less solemn. At its best, you could say this house is Arts and Crafts passed through the sieve of our own fin de siècle sensibility." □

continued from page 133

with the living room, since they're open to each other, by carrying the hand-blocked linen from the living room into the dining room as draperies." A Langham-designed splay-arm sofa is slipcovered in a natural linen stripe and a pair of American wing chairs in blue gingham. Like the living room, the dining room is cool and neutral, though the designer is quick to point to the thread of potent red that runs through both rooms and gives them "a little kick": the rug in the dining room and the summer slipcovers and the trimming of the draperies in the living room.

The spacious peak-ceilinged master bedroom, with exposures on two sides, is, in Langham's apt word, "beachy." The walls are robin's-egg blue and the wool carpet and cotton draperies cream—the entire room, in fact, is a sea of cream in natural fabrics. With, admittedly, black accents—to be found in the iron four-poster, the Regency chair, the ebonized caned bench... Hanging over the mantel is a moody turn-of-the-century Russian Impressionist painting of a child at the shore.

Langham envisioned the loggia as a summer living room—"I wanted to play against that parade of Doric columns, which have such an Old World strength to them." To that end, he designed a daybed with a buttoned mattress and piled it high with blue-and-white pillows in checks, plaids and stripes. He also designed rectangular dining and low tables with blue-and-white Portuguese tile tops. The slatted mahogany floor he stained dark blue, then laid down two light-and-dark-blue-striped dhurries. White—fresh, contemporary white—is what he painted the flock of antique wicker chaises, sofas and chairs that came with the place.

"The houses I have built are scattered throughout the country and are important only in that they are appreciated by my clients and enjoyed by their friends," Harrie Lindeberg wrote late in his career—surely too modestly. This, for one, is a villa that is certain to look as fresh and undated fifty years from now as it does today: a classic white house on a smooth Long Island lawn. □

continued from page 147

Younger designers were also replacing floral, animal and figurative imagery with sharply angular designs, shifting more conclusively toward abstraction. Raymond Subes (1893–1970), for example, a smith second only to Brandt in talent, became known for his lucid geometries and industrial orientation. His highly linear designs suggest movement and speed—aiming for a stripped-down refinement, he often gave his pieces a harder edge. The minimalism of Subes's work reflects the technological advances that had already been manifested in the severely functional architecture of Le Corbusier and echoed in the canvases of such artists as Fernand Léger and Amédée Ozenfant.

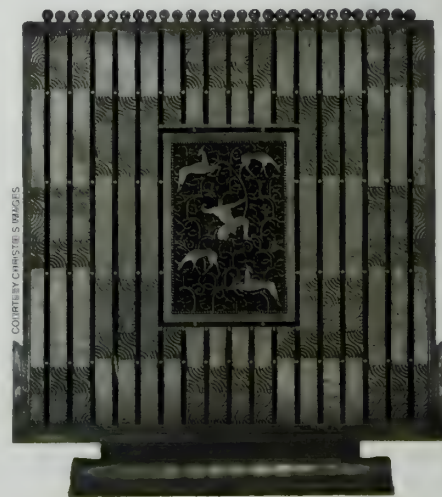
Another move toward simplification of forms and less fussy surfaces was introduced by Gilbert Poillerat (1902–1988), who worked for Brandt until 1927, when he quit to start a small *feronnerie* within Baudet, Donon et Rousset, a general ironworks. But well before he left Brandt's atelier, Poillerat had developed a calligraphic style that subtly turned on the interplay between scrollwork and straight elements, which themselves could be plain, twisted or angled. A friend of Jean Cocteau's and of the designer Charlotte Perriand, Poillerat was aware of Surrealism as well as the Bauhaus, and he enjoyed coupling radical sparseness with the humor and fantasy of lighthearted squiggles, swirls, spools and stars.

The years between the wars saw the building of the great ocean liners, such as the *Ile-de-France*, *La France*, the *Paris* and, above all, the *Normandie*, on which the leading artisans and designers from all crafts collaborated to create floating temples of luxury and pleasure that are fabled to this day. Wrought iron wares were integral to the décor of the most palatial French ships, and Brandt, Subes and Poillerat all received commissions to embellish them. Subes was responsible for a bronze door and a gate of gilt wrought iron on the *Normandie*,

and Poillerat worked on the ship's first-class pool—he designed six bronze doors and a bar with stools. Brandt supplied wrought iron for the *Paris*, the *Ile-de-France* and the *Normandie*; for the latter, he executed the serving pieces. René Prou (1889–1947), the interior designer of the *Normandie* and the *Ile-de-France*, made the transition from the precious woods that were the hallmark of Art Déco furniture to metal in the late 1920s. Prou had a special affinity for wrought iron doors and furniture. Indeed, in 1933 he designed furniture fabricated entirely in metal for a villa on the Côte d'Azur, including a bed, armchairs, tables and lighting. But his earlier grounding in Art Déco still held—he often coupled wrought iron with sumptuous veneers like tortoiseshell, lacquer, gilt and scagliola.

As the avant-garde's influence on the applied arts became more pronounced, French designers refocused, adapted some of the ideas of the Bauhaus and gravitated toward metals other than iron, copper and bronze. The straightforward use of aluminum, stainless steel, nickel and chrome seemed to harmonize more with the clean lines of the burgeoning International Style, and furniture and accessories constructed of these materials could be mass-produced—no small consideration in the 1930s, when the economic climate was grim. But for nearly two decades wrought iron had been the material that best expressed what the premier artist-blacksmiths wished to convey, responding eloquently to the hand, the heart, the forge and the imagination. □

Fire Screen, Edgar Brandt, circa 1925. Wrought iron; 37½" x 34". The central medallion of a screen displays the naturalistic qualities of early Art Déco ironwork, while the bars embrace a modernist sensibility. Christie's, New York.



continued from page 141

the Dutch base of the central table, now fitted out for daily use with a new top.

"That's from Home Depot," says Brooke-Hitching, smiling slyly. "As are the hanging pot rack and, for that matter, the finials and balustrade of the staircase. Marvelous place."

The second-floor master bedroom, which adjoins the solarium, "is really beautiful any time of day," says Brooke-Hitching, "particularly when it's snowing." The luminous white floors were achieved by coating plywood with five different shades of paint. The central players are a gilt-wood Thai bed with claw feet (to which the cats seem to be attracted by affinity) and an eight-foot-tall Murano-glass-and-silver mirror bought by Blackman's great-grandmother in Venice in the thirties.

Across the landing, Brooke-Hitching employed a warmer palette. A leopard-print throw covers the foot of a nineteenth-century French bed (the

"It was pitch-black inside," Brooke-Hitching recalls. "The keynote was all-around rot. The usual New York City brew of blight."

headboard was raised to enhance its proportions), and family rugs are on the maple floors. A child-size African chair stands by a set of pocket doors, which open to a second room, furnished with a sofa to accommodate additional houseguests. An old safe serves as a night table.

"I don't have the combination," says Matthew Blackman. "Heaven knows what's in it. But I like the house to have a few secrets. The firehouse is in its way new, but it takes me out of time, even out of place. I traveled all over as a kid, and that was wonderful. But I wanted these things back. This is home—it's not a base camp." □

continued from page 153

holstery survives a tiff between the cat and the dog, how a leather sofa gets better after years of adults sitting on it, reading stories to children.

Peterson works from archive photographs and from Lutyens's original drawings. "They show how every piece was made," he says, "and we follow that exactly. The problem is that every table, chair or light was designed for a particular room, usually a very large room, so each needs to be adjusted to the current domestic scale. That means not just reducing a design but keeping the correct relationship between all the parts. Lutyens, whose motto was 'By measure we must live,' concerned himself with what he called the 'high game' of Palladio and Wren, not to copy but to redefine the classical vocabulary. If you don't use that language correctly, you get gibberish. If the scale is adjusted properly, the furniture can take it."

Lutyens's vision was honest and frugal. His wife, Lady Emily Lytton, was so engaged in a spiritual and intellectual world of her own that she cared little about their houses. He cared deeply, and before they married, there was much correspondence on his definitions of the good but simple life: "apron and a bunch of keys that chime of home and honey in the store"; "oak table, white china and brass candles"; "drawing room... will be just a simple room with what you want in it for use and no more."

The problem for his clients was that what Lutyens wanted could be eccentric. Because of a budget cut, he designed the British Embassy in Washington with fewer baths and offered the explanation that waiting your turn for the bath in the morning was a good diplomatic meeting ground. When working in India, he found it handy to have a table with a black top and talc pencils "so I can draw all through meals." Robert Lutyens described it as "the taste of an artist superimposed on the temperament of a puritan... [a] distaste for the parade of opulence.... He adored refinement as much as he detested luxury."

He didn't like loose upholstery, steel furniture, fringes, silk lampshades, wall-to-wall carpeting, anything "agog with patterns" or cut flowers in the house (they reminded him of Gertrude Jekyll's despair when he mistakenly cut a flower

she was saving for seed—"Such was the effect on me of her distress that I have never picked a flower since").

He did like black (and could never understand why it was not used more often), threadbare Persian carpets, durable leather and horsehair, plain linen draperies on simple poles, and always, more than anything, he liked a good joke. When en route to India during World War I, he inflated a life jacket and sent it home to his children with the instructions, "If anything should happen to me you have only to take out the cork and listen to father's last breath!"

"He would rather drown, if need be, than miss the opportunity of an irresistibly funny gesture," wrote Robert Lutyens. "It was very heaven for the children of such a man to have their lives infiltrated by the constant flow of fun and nonsense that surrounded us."

Aware of his years, Robert Lutyens compiled a set of memoirs for his daughter, because, as he wrote, "I shall have to desert you sooner than you would normally have reason to expect." He wrote those memoirs with the tenderness of a father toward his daughter, the pride and affection of a son toward his father.

The feeling of family continuity is strong. Robert Lutyens's fine portraits hang in the house along with drawings done by the couple's own children. "Home is something of your past and your future," Candia Lutyens says. "It should be full of memories, what my father used to call 'childhood landmarks.' Our children will, in turn, take things from this house to houses of their own. We're all in a line of descent, but slavishness is moribund. Comparisons aren't valid, because circumstances are so different today. Everything here is put to the test of *our* life. I love to read about my grandfather. Then I put the book away and think, 'That's nice, but this is the way we live.' We too want to avoid ostentation. It's the lack of things that makes an interior good. We too love faded and threadbare Persian carpets and plain linen curtains. After we finished the house, we were looking at old family photographs and noticed that his curtains were just the way we like them. If our rooms are at all similar to his, it's simply that so many of the things he loved still seem so right." □

DATEBOOK

Places to go, designs to see, from Architectural Digest advertisers...

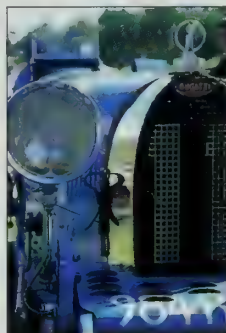
Driving Design

Join Architectural Digest at the Pelican Hill Golf Club to view the finest examples of automotive design at ATSC's 17th Annual Newport Beach Concours d'Elegance on October 3.

The event will showcase more than 150 vintage and classic cars, plus superb new production vehicles in the Architectural Digest Motoring Pavilion. Concours highlights include a Hot Rod display and the featured Marque, Packard, which marks its 100th anniversary.



Funds raised support the **Assessment and Treatment Services Center (ATSC)**, a non-profit family counseling center. For 25 years ATSC has intervened in the lives of youth at risk by providing professional evaluation and family therapy at no charge.



**Sunday,
October 3, 1999
10 am to 4 pm
Pelican Hill Golf Club
Newport Coast, CA**

Admission is \$20.
For information,
tickets or exhibitor
applications, call
(949) 225-4105, x12.

Click Here...

Log on to Architectural Digest's Reader Link, www.archdigest.com, for up-to-date event listings, sweepstakes and interactive reader surveys.

Hot Days, Cool Reads

Lazy summers are the perfect time for reading, so don't miss barnesandnoble.com's **Summer Book Blast**, sponsored by **MasterCard®**. Use your MasterCard® and save \$5 when you buy any of the barnesandnoble.com Summer Book Blast book selections during the month of August.

The Ultimate Drive

BMW of North America and the **Susan G. Komen Breast Cancer Foundation** invite you to help find a cure for breast cancer by participating in The Ultimate Drive. Throughout 1999, two fleets of BMWs will tour the U.S., making stops at more than 200 local BMW centers. In an effort to raise \$1 million, BMW will donate \$1 to the Komen Foundation for each test drive mile taken. To participate at a location near you, call toll-free (877) 4-A-DRIVE, or visit www.bmwusa.com for more details.

REWRITING HISTORY

continued from page 159

way joins the wing to a gabled building with two guest bedrooms. The east side of the courtyard is enclosed by a stone-and-wood pergola that leads to the main entrance. A pool and a poolhouse are located across a broad lawn at the southwest corner of the site.

The interior spaces display their Maybeck provenance lightly. The living area's twenty-seven-foot-high peaked ceiling drops to nine feet over the dining area. There is little ornament other than the large bay window, the pattern of battens on the stained and waxed birch plywood walls, an elaborate chandelier made of found jet engine parts, and a massive split-face granite fireplace. For the living and dining areas, Renée O'Leary chose a palette of soft grays, greens, browns and beiges that set off the pale-colored stain on the walls and the grays of the granite. Adjoining the living area is a semicircular library, topped by a skylight. Above the dining area, the sixteen-by-twenty-foot master bedroom is enclosed by the gable.

Other influences abound. The exterior walls and the roof are in the classic Shingle Style; rural New England inspired the use of the Connecticut fieldstone for the chimney and the walls and columns of the pergola. "We created a house in a style that interests us and that could be done efficiently and economically," Kligerman says. "None of the materials we used are precious or exotic," adds Ike. "Doors, windows and hardware are all stock, and, except for the chandelier, we used mostly industrial light fixtures."

The result is an expression of the couple's essentially modern taste, and because it is not overloaded with period details, it remains lighthearted and charming. "Renée was very creative in her selection of fabrics and finishes, and she gave us the opportunity to explore more inventive uses of building materials than would be customarily called for," says Thomas Kligerman. "We liked the idea of using everyday construction materials, such as sheets of plywood with battens, in ways that are decorative." He admits that the clients pushed them in many unexpected ways. "What they wanted made the house interesting for us to do—if we succeeded, it's really their house." □

TO *the* TRADE



PARIS BEACON



In the two short years since they opened **Galerie des Lampes**, Antoine Pialoux and Jean Meoule have attracted dozens of designers from all over the Western world to their shop in the heart of the Carré Rive Gauche. Not only do they sell 19th- and 20th-century

lamps, chandeliers and sconces to *tout* Paris, London and New York—including designers **Mica Ertegun, Robert Couturier** and **M (Group)**—they also manufacture their own high-quality fixtures. Galerie des Lampes, 9 rue de Beaune, Paris 75007; 33-1-40-20-14-14.

FURNITURE FANTASIES



A Chinese-style cabinet made by VCA and painted at Gracie

Bruce Volz is a "great artisan," says architect **William T. Georgis**. "He's very intelligent, and he has an extraordinary eye." Volz, who runs a furniture fabricating shop called **VCA** in Massachusetts with partner Tony Clarke, has been working with Georgis since the architect's early days as an associate of **Robert A. M. Stern**, who is also a client of Volz's (*AD*, Dec. 1991), as is **Thierry Despont**. At one point a client of Georgis's saw some of Volz's work and ordered 50 pieces. Recently Volz produced a Chinese-style cabinet for Georgis (*AD*, July 1999) with a design painted by Gracie. VCA Inc., 1 Cottage St., Easthampton, MA 01027; 413/527-2127.

QUALITY CONTROL

When one of his clients had major rust problems with garden furniture and the manufacturer wouldn't help, **Thomas Bartlett** decided to produce a line of powder-coated stainless-steel furniture that would stand up to wind and rain. He created his pieces, available in custom

finishes and sizes, in a classical style, inspired by designs he saw at the Orangerie at Versailles and the Villa San Michele in Italy. Janus et Cie, 8687 Melrose Ave., West Hollywood, CA 90069, 310/652-7090; Gardenview Products, 967 Natoma St., San Francisco, CA 94103, 415/861-3399.

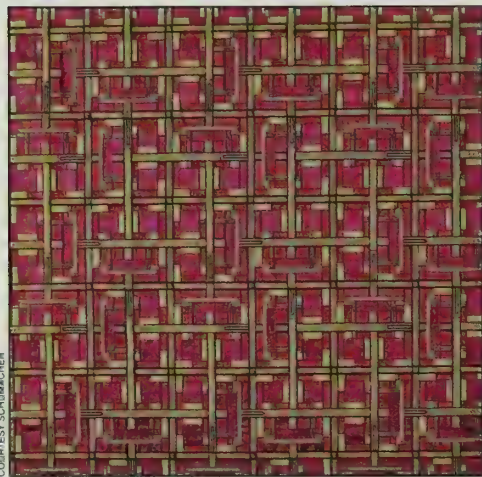


Thomas Bartlett's rustproof double chaise longue

continued on page 168

TO_{the}TRADE

IN THE SHOWROOMS



● Schumacher

In 1955 Frank Lloyd Wright made a commercial licensing agreement to design a line of fabrics for Schumacher (212/415-3900). Now the company, on the 40th anniversary of the architect's death, has in-

troduced an entirely new collection based on Japanese art that he owned and designs he created for stained glass. Among the fabrics are *Willits Glass* (above left), a square-within-a-square pattern based on a skylight Wright designed;



Prairie Sumac (above), a close copy of a 1902 window featuring strong diagonal lines; and *Floating Maple Leaves*, a pattern of leaves connected by fluid lines, suggesting water, that was inspired by Japanese gift paper found in Wright's collection.



● Laurence Vince

Abaca, a Philippine plant whose leaves provide strong fibers used in textiles, is the material of choice in the new collection from Laurence Vince (33-1-47-97-60-33). The fabrics are woven in Asia, then shipped to

France, where Vince embroiders them with designs of flowers and dragonflies (above). When left in their sheer natural state, the textiles can be used for shades, screens and lampshades; when reinforced with backing, they can be used for upholstery.

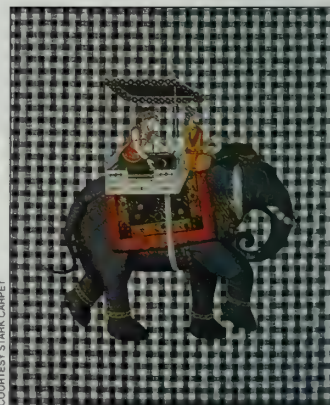
● Clarence House

At its new space in London's Chelsea Harbour Design Centre (44-171-351-1200), Clarence House (800/632-0076) is premiering two wallpapers: *Lampas Regency* (below) and *Tobki*, which uses the Japanese word for cooking vessels and depicts realistically drawn pitchers, urns, cups, pots and baskets with Japanese characters above them, as they might have appeared in a 19th-century catalogue for export wares.



● Stark Carpet

Old World Weavers (212/355-7186) at Stark Carpet, which just opened a showroom in the Chelsea Harbour Design Centre (44-171-352-6001), represents some exclusive French firms. Lelievre has a new collection of fabrics called *Memories of Elephants*, which was inspired by images from the Mughal empire. *Mabaraja* is a rich black velvet with a design of white flowers taken from a 17th-century carpet, and the whimsical *Shadara*—a nickname for *elephant*—is a cotton print. From silk maker Tassinari & Chatel, which is owned by Lelievre, there is an 18th-century-style design of leaves, arabesques and shell patterns in scarlet, blue and gold called *Argentan*. □



New Lelievre fabrics *Shadara*, top, and *Mabaraja*, above, at Stark

A listing of the designers, architects, galleries and hotels featured in this issue

Pages 36-45:

GUINEVERE ANTIQUES LIMITED

574-580 KING'S ROAD
LONDON SW6 2DY, ENGLAND
44-171-736-2917

Pages 54-58:

ARCHITECTURE + CORBLAU

AVENUE DE L'OBSERVATOIRE 78
1180 BRUSSELS, BELGIUM
32-2-374-20-94

WIRTZ INTERNATIONAL

BOTERMELKDJK 464
2900 SCHOTEN, BELGIUM
32-3-680-13-20

RENE PECHERE + PARTNERS

RUE DE BELLE-VUE 3
1050 BRUSSELS, BELGIUM
32-2-649-19-95

CLAUDE REBOLD

AVENUE LOUISE 502
1050 BRUSSELS, BELGIUM
32-2-649-84-02

Pages 74-81:

VICENTE WOLF ASSOCIATES, INC.

333 WEST THIRTY-NINTH STREET
NEW YORK, NEW YORK 10018
212/465-0590

RIOS ASSOCIATES

8008 WEST THIRD STREET
LOS ANGELES, CALIFORNIA 90048
323/852-6717

Pages 82-91:

HERVY EMPORIUM DECORATION

CHAUSSÉE DE VLEURGAT 272
1050 BRUSSELS, BELGIUM
32-2-647-32-03

Pages 92-97:

DAVID LINLEY & CO. LTD.

60 PIMLICO ROAD
LONDON SW1W 8LP, ENGLAND
44-171-730-7300

THE RALPH LAUREN HOME COLLECTION

212/642-8700

TED HOOD DESIGN GROUP

1 LITTLE HARBOR LANDING
PORTSMOUTH, RHODE ISLAND 02871
401/683-7003

ALLOY YACHTS INTERNATIONAL LIMITED

1 SELWOOD ROAD
HENDERSON, AUCKLAND, NEW ZEALAND
64-9-838-7350
alloy.yachts@xtra.co.nz

Pages 98-105:

DRYSDALE DESIGN ASSOCIATES INC.

1733 CONNECTICUT AVENUE N.W.
WASHINGTON, D.C. 20009
202/588-0700

Pages 106-111:

MARK HUTKER & ASSOCIATES

ARCHITECTS, INC.
P.O. Box 2347
VINEYARD HAVEN, MASSACHUSETTS 02568
508/693-3344

MACKLER DESIGN STUDIO

16 EAST SEVENTY-NINTH STREET
NEW YORK, NEW YORK 10021
917/750-9374

Pages 112-119:

HOTELITO DESCONOCIDO

CRUZ DE LORETO
TOMATLAN
JALISCO, MEXICO
877/486-3372

Pages 120-125:

MATTHEW BIALECKI ASSOCIATES

108 MAIN STREET
NEW PALTZ, NEW YORK 12561
914/255-6131

BOB ALLEN

CATSKILL FINE WOODWORKING

11 FIELD COURT
KINGSTON, NEW YORK 12401
914/339-8029

Pages 126-133:

RICHARD KEITH LANGHAM, INC.

153 EAST SIXTIETH STREET
NEW YORK, NEW YORK 10022
212/759-1212

FRANK GREENWALD ARCHITECT

62 MCGUIRK STREET
EAST HAMPTON, NEW YORK 11937
516/329-1567

Pages 134-141:

HARLEY BROOKE-HITCHING

323 WEST TWENTY-FIRST STREET
NEW YORK, NEW YORK 10011
212/807-0488

Pages 142-147:

CHRISTIE'S

20 ROCKEFELLER PLAZA
NEW YORK, NEW YORK 10020
212/636-2000

CIANCIMINO LTD.

99 PIMLICO ROAD
LONDON SW1W 8PH, ENGLAND
44-171-730-9950

DELORENZO GALLERY

958 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/249-7575

GALERIE JACQUES DE VOS

7 RUE BONAPARTE
75006 PARIS, FRANCE
33-1-43-29-88-94

GALERIE VALLOIS

41 RUE DE SEINE
75006 PARIS, FRANCE
33-1-43-29-50-84

GALERIE YVES GASTOU

12 RUE BONAPARTE
75006 PARIS, FRANCE
33-1-53-73-00-10

MACKLOWE GALLERY

667 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/644-6400

Pages 148-153:

LUTYENS DESIGN ASSOCIATES

61 ST. JOHN'S AVENUE
LONDON SW15 6AL, ENGLAND
44-181-780-5977

Pages 154-160:

IKE KLIGERMAN BARKLEY ARCHITECTS

330 WEST FORTY-SECOND STREET
NEW YORK, NEW YORK 10036
212/268-0128

RENEE O'LEARY INTERIORS

201 WEST SEVENTIETH STREET
NEW YORK, NEW YORK 10023
212/580-6453 □

Introducing the new LS, a performance car according to Lincoln. Somewhere in the lineage, there was a wild gene. For more information, visit www.lincolnvehicles.com or call toll-free 877-2DriveLS (237-4835).





Look what fell out of the family tree.

 **LINCOLN LS**
LINCOLN. AMERICAN LUXURY.

Presenting the new radiant
downdraft cooktop from Jenn-Air.

SIMPLY RADIANT.

With a smooth surface and
luminous design. Here's a
cooktop that looks as good as it cooks.

The sign of a great cook.

1-800-Jenn-Air

www.jennair.com

 JENN-AIR





3 9042 04880706 6

INTERIOR DESIGNERS' OWN HOMES!



BURLINGAME

AUG 6 - 1999

LIBRARY









Trees have tree-huggers. Hips have hip-huggers.
Curves have the ES 300's new Vehicle Skid Control.*



THE RELENTLESS PURSUIT OF PERFECTION.

A close-up, artistic photograph of a person's hand and arm. The skin is a warm, golden-brown color and appears to be covered in a light, shimmering oil or lotion, creating a glossy texture. The hand is positioned in the upper right, with fingers slightly spread. The arm extends downwards towards the center. The background is a soft, out-of-focus blend of warm tones. In the center of the image, the words "be late" are written in a clean, white, lowercase sans-serif font.

be late

©
CONCORD

Time is a luxury.

THE CONCORD IMPRESSION CHRONOGRAPH. C.O.S.T. 35,700.00. SWISS MADE. MOVEMENT ACCURATE TO 1/10 OF A SECOND.
IN STAINLESS STEEL OR 18 KARAT GOLD. CALL 1-800-855-8888 FOR MORE INFORMATION.

BAILEY BANKS & BIDDLE

1-800-855-8888



EVERYBODY SHOULD RECEIVE
FINANCIAL ADVICE.

BUT SHOULD EVERYBODY RECEIVE
THE *same* FINANCIAL ADVICE?



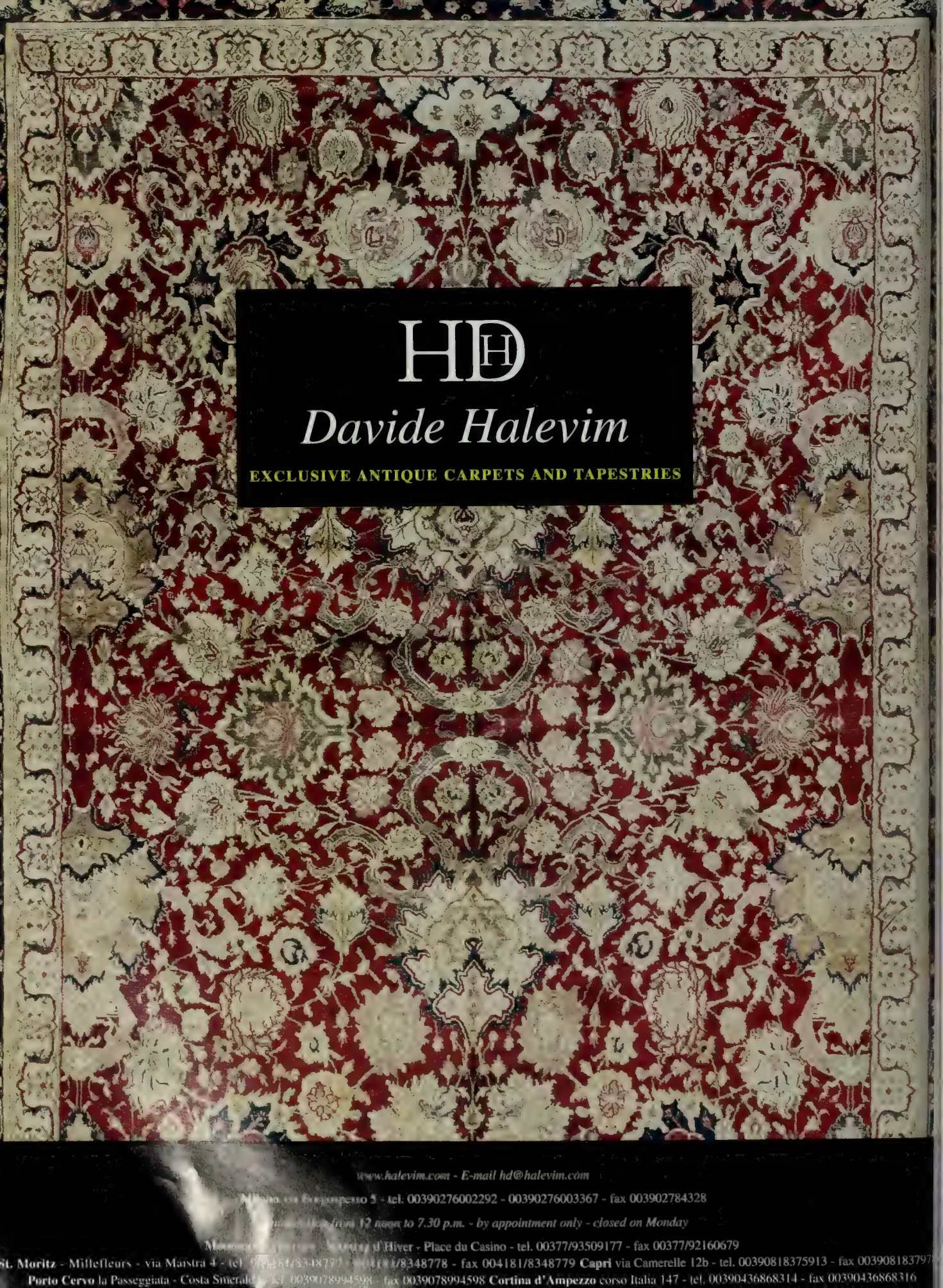
They say the information age has made a world of investment information and commentary accessible to everyone.

We say one person's investment information can be another person's misinformation. Even the most astute investors recognize that information alone, delivered indiscriminately, is not enough. That's why our clients have something far more valuable: the customized advice of a PaineWebber Financial Advisor. Someone who can combine the insights of PaineWebber research with an understanding of your individual investment goals. To not only put that information into context for you, but determine what strategies are right for you. Someone who can help you identify not only what to buy and sell, but when. And be your sounding board during the short-term ups and downs. When you realize the difference between access to customized advice versus access to mass-market information,

You'll say

Thank you **PaineWebber®**

To learn more about PaineWebber call 1-888-PWJ-2001, Ext. 40,
or visit our web site at www.painewebber.com



HD

Daide Halevim

EXCLUSIVE ANTIQUE CARPETS AND TAPESTRIES

www.halevim.com - E-mail hd@halevim.com

Alghero - via E. Cossentino 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

Alghero - via E. Cossentino 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

Alghero - via E. Cossentino 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

Alghero - via E. Cossentino 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

Alghero - via E. Cossentino 5 - tel. 00390276002292 - 00390276003367 - fax 003902784328

DAVID YURMAN



The Cable Classics™

ZELL  **BROS**

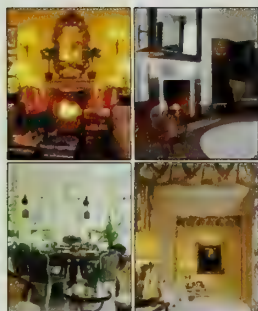
A BAILEY BANKS & BIDDLE JEWELER

800 S.W. Morrison at Park, Portland, Oregon

For more information call 503-227-8471 or 1-800-444-8979

ARCHITECTURAL DIGEST

SEPTEMBER 1999



COVER: The residences of, clockwise from upper left, Kelli Ayres (page 312), Jonathan Reed (page 256), Juan Pablo Molyneux (page 238) and Arthur Dunnam (page 302). Photography by Stan Rumbough, Andrew Twort, Billy Cunningham and John M. Hall.

ABOVE RIGHT: The entrance hall of Felicity Wigan's house. Photography by Andrew Twort. See page 294.

FEATURES

- 238 JUAN PABLO MOLYNEUX**
A Manhattan Town House Contains the Designer's Eclectic Collection
 Text by Susan Cheever
 Photography by Billy Cunningham

- 248 SERGE ROYAUX**
The French Master at His House in the Dordogne Valley
 Text by Michael Peppiatt
 Photography by Marina Faust

- 256 JONATHAN REED**
A Modern Perspective Defines His London Apartment
 Text by Suzanne Trocmé
 Photography by Andrew Twort

- 264 MARY MEEHAN**
Imaginative Solutions for Her Postwar Apartment on Park Avenue
 Text by Michael Frank
 Photography by Durston Saylor

- 272 DAVID LAWS**
Relaxed Style at His 13th-Century Italian Millhouse
 Text by Elizabeth Lambert
 Photography by Giancarlo Gardin

- 280 JEAN-PIERRE FONTANA AND BERNARD MULLER**
Restoring an 18th-Century Hôtel Particulier in Sézanne
 Text by Patricia McColl
 Photography by Marina Faust

- 288 SCOTT SNYDER**
Spatial Wit and Manhattan Views Magnify a Small Studio
 Text by Jeffrey Simpson
 Photography by Kim Sargent

- 294 FELICITY WIGAN**
Bringing New Spirit to the English Country House Aesthetic
 Text by Elizabeth Lambert
 Photography by Andrew Twort

continued on page 14



ABSOLUT FREEDOM.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL. (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1996 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.

SAKS

FIFTH

AVENUE

D E F I N I N G



Delvaux

A bath by designer
Terry Hunziker.
See page 152.

SEPTEMBER 1999

Volume 56, Number 9

Architectural Digest,
6300 Wilshire Boulevard,
Los Angeles, California 90048,
is published monthly by
The Condé Nast Publications Inc.,
350 Madison Avenue,
New York, NY 10017.

For subscription inquiries and
change of address, please write to
Architectural Digest,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

POSTMASTER:

Send address changes to
Architectural Digest,
P.O. Box 59061,
Boulder, CO 80328-9061.
Printed in the
United States of America.

- 302 ARTHUR DUNNAM**
The Jed Johnson & Associates Design
Director in East Hampton
Text by Steven M. L. Aronson
Photography by John M. Hall
- 312 KIRSTEN OLSEN AND KELLI AYRES**
Colorful Notions for Kelli Ayres'
New York Apartment
Text by Cynthia Zarin
Photography by Stan Rumbough
- 318 JOHN COTTRELL**
Renovating an Abandoned Shack
on His Indiana Land
Text by Irene Borger
Photography by Tony Soluri

DEPARTMENTS

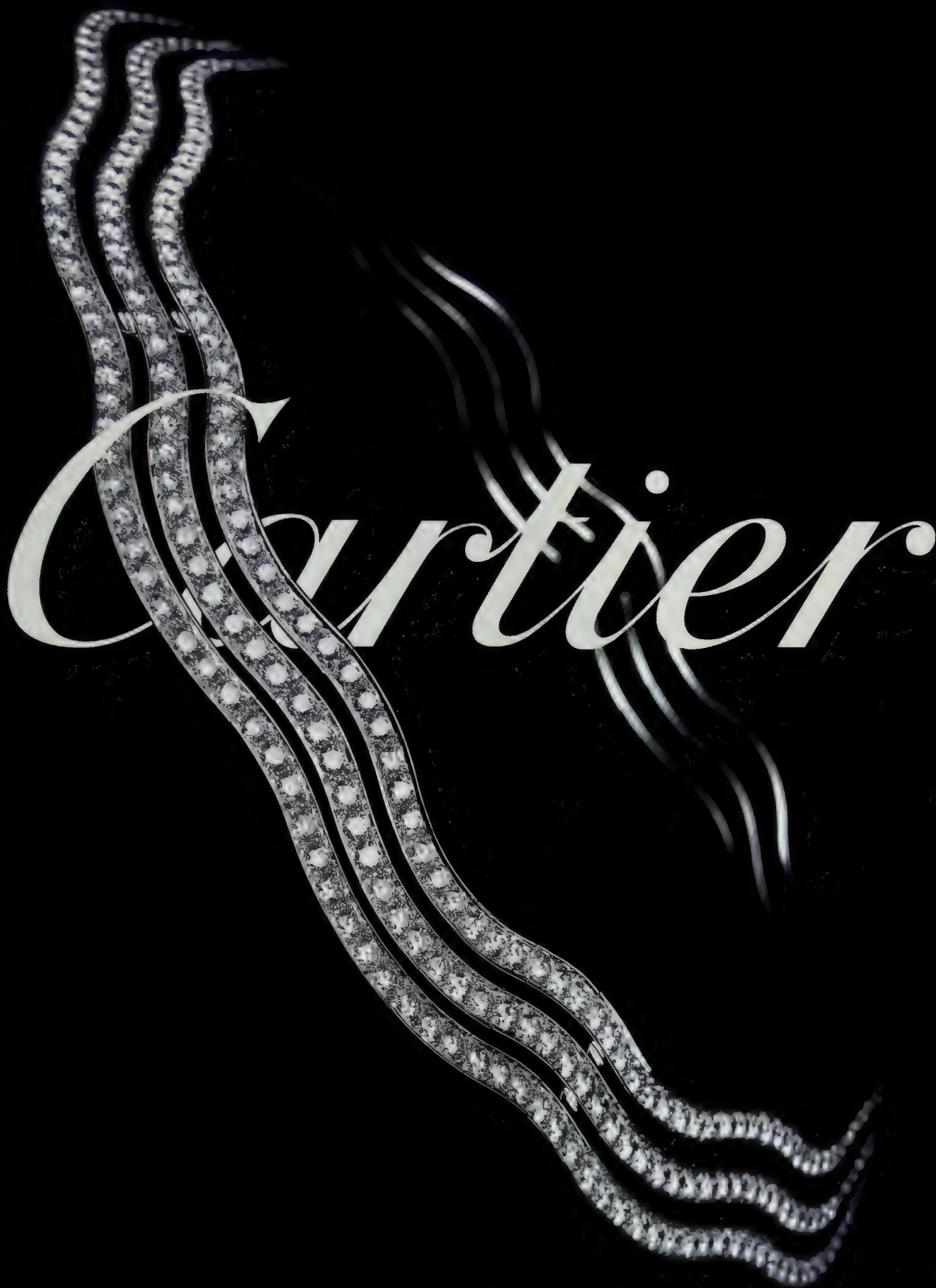
- 26 LETTERS**
- 34 CONTRIBUTORS**
- 38 AD AT LARGE**
Inside the Design World
- 60 AD SHOPPING: STREETS OF SAN FRANCISCO**
Barbara Barry's Favorite Stops in the
City by the Bay
Text by Hunter Drohojowska-Philp
Photography by Jim McHugh
- 80 DESIGNER FOCUS: THE KITCHEN QUESTION**
Eight Approaches to a Multiuse Space
- 100 ART NOTEBOOK: THE SKREBNESKI EYE**
Celebrating Fifty Years of the Photographer's
Ravishing Work
- 104 DESIGNER FOCUS: SECRETS OF**
CUSTOM WORK
Talented Craftspeople Behind the Scenes
- 138 HISTORIC DESIGN: McMILLEN INC.**
AT SEVENTY-FIVE
Benchmark for the Firm That
Defined a Profession
By Jeffrey Simpson



LAURIE BLACK

- 152 DESIGNER FOCUS: THE EVOLVING BATH**
New Strategies for the Private Realm
- 178 DESIGN NOTEBOOK: ROMANTIC REVIVAL**
IN MOSCOW
Evoking Old Russia in Clarisa Ringlien's
1860s Apartment
Text by Roland Flamini
Photography by Jaime Ardiles-Arce
- 206 AD AUTOS: THE MERCEDES 2000**
A Ride Fit for the Next Millennium
By Paul Goldberger
- 214 AD ELECTRONICA: LOSING YOUR MEMORY?**
Digital Storage May Not Be As Safe as You Think
By Nicholas von Hoffman
- 222 AD ESTATES: EXTRAORDINARY PROPERTIES**
ON THE MARKET
British Columbia, Virginia, Hawaii,
Santa Barbara, Ireland...
- 342 TO THE TRADE**
Design World Sources
- 350 AD DIRECTORY**
A Listing of the Designers, Architects and
Craftspeople Featured in This Issue

TO FIND CONDÉ NAST
MAGAZINES ON THE
WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL
DIGEST, VISIT
www.archdigest.com



AVAILABLE EXCLUSIVELY AT CARTIER BOUTIQUES

ATLANTA · BAL HARBOUR · BEVERLY HILLS · BOCA RATON · BOSTON · CHEVY CHASE · CHICAGO · DALLAS · HONOLULU
HOUSTON · LA JOLLA · LAS VEGAS · MONTREAL · NEW YORK · PALM BEACH · SAN FRANCISCO · SEATTLE · SOUTH COAST PLAZA
ST. LOUIS · TORONTO · TROY · VANCOUVER · ARUBA · FREEPORT · NASSAU · SAN JUAN · ST. BARTHELEMY · ST. MARTIN · ST. THOMAS

1-800-CARTIER

Arrive fashionably early.



The new Turbo. **Drivers wanted.** 



THE SHORES OF HONOLULU
AS SEEN FROM THE ORCHID POOL

Today I swam in a work of art.

And was greeted poolside with the sunscreen

I requested on my last visit...

they remembered.

I have found perfection

and it exceeds my expectations.


Halekulani
Homes Befitting Heaven

800.367.9343
Honolulu, Hawaii
www.halekulani.com

One of
The Leading Hotels
of the World®

HOTELS & RESORTS
OF HALEKULANI

© 1999

ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**

MANAGING EDITOR: **Margaret Dunne**

ART DIRECTOR: **Jeffrey Nemeroff**

PHOTOGRAPHER DIRECTOR: **James G. Huntington**

SENIOR EDITORS: **Mary Ore, Gayle Moss Rosenberg**

EUROPEAN EDITOR: **Alexandra d'Arnoux**

ART AND ANTIQUES EDITOR: **John A. Cuadrado**

COPY EDITOR: **Linda Goldstein**

RESEARCH EDITOR: **Alice Canning Noble**

ASSOCIATE ART DIRECTOR: **Brett D. Hodges**

ASSOCIATE EDITORS:

Kimberly De Roeve, Marina Isola

Tamar Mahshigian, Jeffrey Turrentine

ART ASSOCIATE: **John T. O'Brien**

RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**

ASSOCIATE COPY EDITOR: **Laurie Perry**

ASSISTANT EDITORS: **Linda Bowles, Jeanne Fay, Danita Wright**

EXECUTIVE ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery**

ART PRODUCTION ASSISTANT: **Isaac Norton**

EDITORIAL ASSISTANTS:

Caren Cordia, Julianne Finsness, Cecile Hubert, Vanessa Kogevinas

ADMINISTRATIVE ASSISTANT: **Tanmaya Stoffel**

CONTRIBUTING WRITERS:

**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins
Michael Frank, Paul Goldberger, Elizabeth Lambert (LONDON), Carol Lutfy
Patricia McColl, Aileen Mehle, Susan Sheehan, Annette Tapert
Judith Thurman, Nicholas von Hoffman, William Weaver**

CONTRIBUTING EDITOR: **Jeffrey Simpson**

CONTRIBUTING PHOTOGRAPHERS:

**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow
Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**

ART AND ANTIQUES LIAISON:

Serena Barrow (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.

HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**

DEPUTY CHAIRMAN/EDITORIAL: **Alexander Liberman**

PRESIDENT AND CEO: **STEVEN T. FLORIO**

EXECUTIVE VICE-PRESIDENTS: **Charles H. Townsend, Catherine Viscardi Johnston**

EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **Eric C. Anderson**

SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**

SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**

SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**

SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Henderson Bright**

SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**

VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL

BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT:

Primalia Chang VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/

CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Susan Blank**

VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/

CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/ADVERTISING

BUSINESS MANAGER: **Robert A. Silverstone** TREASURER: **David B. Chemidlin**

DIRECTOR OF ADVERTISING PRODUCTION: **Philip V. Lentini**

PRESIDENT/ASIA-PACIFIC: **Didier Guérin**

EDITORIAL DIRECTOR: **JAMES TRUMAN**

FOR A DAY, FOR A WEEK, FOR ADVENTURES BEYOND,
HALEKULANI IS THE ULTIMATE DESTINATION.



Baker[®]
FURNITURE

1.800.59BAKER www.bakerfurniture.com

THE BARBARA BARRY COLLECTION BY BAKER FURNITURE. BAKER FURNITURE, POST OFFICE BOX 1887 GRAND RAPIDS, MI 49501.
BAKER KNAPP & TUBBS SHOWROOMS : LOS ANGELES, DALLAS, ATLANTA, NEW YORK, CHICAGO, SAN FRANCISCO, TROY, HIGH POINT,
DANIA, SEATTLE, CLEVELAND, LAGUNA NIGUEL, WASHINGTON D.C., MINNEAPOLIS, PARIS, HOUSTON, BOSTON, PHILADELPHIA.





TIFFANY & Co.

TIME HONORED. Buckle mesh bracelet of diamonds set in platinum, \$55,000.

For store locations or inquiries call 800.526.0649

AD[®] ARCHITECTURAL DIGEST[®]

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SIX/NUMBER NINE

PUBLISHER: **Peter King Hunsinger**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl** ADVERTISING DIRECTOR: **Jim Taylor**

MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**

BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**

DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Davis Greenwood** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**

SALES DEVELOPMENT MANAGER: **Michael Wolfe** BEAUTY/FASHION MANAGER: **Beth McClain**

JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**

PROMOTION ART DIRECTOR: **Johanna Savad** SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler**

PROMOTION PROJECTS MANAGER: **Karla Moriarty**

PROMOTION MANAGER: **Susan Lobel** MERCHANDISING MANAGER: **Elizabeth Mahoney**

MARKETING MANAGER: **Lisa Smith**

ASSOCIATE MARKETING MANAGER: **Nime LaFauci** PROMOTION ASSISTANT: **Susu Gilson**

ADVERTISING ASSISTANTS: **Joanne Craft, Alison Friedman**

Winnie Hartpence, Patricia Herberich, Kate Prezelski

ASSISTANT TO THE PUBLISHER: **Elizabeth Hill**

WESTERN REGIONAL MANAGER: **Jack Vincent** SOUTHERN CALIFORNIA MANAGER: **Keith Moret**

6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**

50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

ADVERTISING ASSISTANT: **Jennifer Thornton**

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**

875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

ADVERTISING ASSISTANT: **Joan Degand Santana**

DETROIT MANAGER: **Paul Mallon**

3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

ADVERTISING ASSISTANT: **Lynn McRobb**

SOUTH: **G. Carbonara & Co.**

24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde, Harle Wehde Associates**

100 Pleasant Street, Marblehead, Massachusetts 01945; 781/639-1662

TEXAS: **Lewis Stafford Co.**

5000 Quorum Dr., Suite 545, Dallas, Texas 75240; 972/960-2889

CANADA: **The Fenn Company Inc.**

2130 King Road, Box 1060, King City, Ontario L7B 1B1, Canada; 905/833-6200

UNITED KINGDOM: **Fran Berrick**

116 Park Street, London W1Y 3RA, England; 44-171-409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**

Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**

Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**

489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**

2756 Pacific Heights Road, Honolulu, Hawaii 96813; 808/523-2820

SUBSCRIPTIONS:

Rates for the U.S.A., its territories and possessions: 12 issues, \$39.95; Canada and all other countries: 12 issues, \$59.95. Single issues in the U.S.A.: \$5.00; in Canada and all other countries: \$6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:

Special editions of *Architectural Digest* are published in Italy and Germany.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial offices 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036; 212/286-2860.

JEWELRY BY
Gauthier

4211 NORTH MARSH
SCOTTSDALE, AZ
802-441-1854
TOLL FREE 888-411-1854
WWW.JEWELRYBYGAUTHIER.COM

M c G U I R E®



FOR A 100-PAGE COLOR PORTFOLIO (\$15.00), CALL 1.800.662.4847 OR WRITE TO MCGUIRE FURNITURE COMPANY, AD9-99N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE. SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

Those who
WORSHIP
CHANGE

simply
DON'T
UNDERSTAND
TRADITION

A D A N C I N G C I V I L I Z A T I O N



While some live for glitz and non-stop clamour, our guests seem to enjoy life's simple pleasures: like a vintage Montrachet under the stars. Or a jam session with an All-Star Big Band. Along with an appreciation for understatement, graciousness and a level of

unobtrusive service which can only be described as, well, British. Spacious accommodations reflect not only the past



but the best of the present. The spa reflects what may be the best of tomorrow. In the restaurants, chefs turn out savory collations to rival Europe's finest restaurants. And everywhere, from the casinos to our authentic English pubs, there is, as a writer put it in 1938, "that serene gaiety and carefree luxury which only time and tradition achieve." Cruise



the world or cross the Atlantic. The legacy of Cunard Line remains what it has always been: timeless elegance, incomparable Cunard White Star Service, intriguing destinations and, quite simply, a more cultured experience. Call your travel counselor for reservations or a complimentary brochure, or call 1-800-7-CUNARD.



BRITANNIA 1840



SERVIA 1881



MAURETANIA 1907



AQUITANIA 1913



MAJESTIC 1934



QUEEN MARY 1936



QUEEN ELIZABETH 1938

2000 FLEET



QUEEN ELIZABETH 2



CARONIA

S I N C E 1 8 4 0

To learn more about the past, present and future of Cunard Line visit us at www.cunardline.com

MICHAEL CRAIG



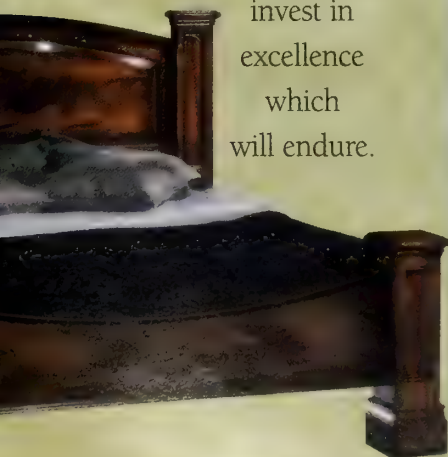
The Deerfoot Chair™

Our New American Originals made under the watchful eye and the steady hand of perfectionists.

We proudly fashion, limited quantities, unique furnishings of the highest quality.

To those who appreciate the best, to those who can accept no less, we offer the opportunity to

invest in excellence which will endure.



The Railroad Baron's Bed™

M. CRAIG COMPANY
CABINETS

807 GERVAIS STREET • C
803-254
www.micraig.com

available through your interior

comprehensive portfolio is available
can be credited at time of

RAILROAD BARON'S BED® and THE DEER

LETTERS

"I AM AMAZED TO SEE PEOPLE OF TASTE AND WEALTH WITHOUT ONE NOTABLE PIECE OF ART."

I loved your May 1999 issue. It was so tasteful and serene—from Bunny Williams's project ("In the Virginia Hunt Country") and Gerald Clarke's wonderful residence ("Biography of a Country House") to David Hering's redesign of a Connecticut boathouse ("On the Waterfront"). Thank God for celebrities like John Travolta and Kelly Preston for preserving and maintaining significant examples of American architecture (Architectural Digest Visits). If not for these generous and talented actors and actresses, these marvelous houses would all but disappear.

SCOTT J. WALDEN HONEYMAN
TORONTO, ONTARIO, CANADA

It was delightful to see John Travolta and Kelly Preston's Maine house in your May issue. I would have liked to see more of their beautiful home and less of the spartan apartment in "Architecture: Manhattan Sugar Cube." Manhattan ice cube is more like it.

G. B. MAKIVER
LANSLOWNE, PENNSYLVANIA

I am constantly amazed to see people of exquisite taste and great wealth without one notable piece of art. The article about John Travolta and Kelly Preston is a curious contrast to "Architecture: Manhattan Sugar Cube," which basks in its incredible beauty and simplicity and is highlighted by some wonderful art.

MICHAEL H. EPSTEIN
SANTA MONICA, CALIFORNIA

As a retired architect, I find that each issue of your magazine holds excitement for me. But none of the residences you've featured have warmed my heart and tickled my senses as did the home of Barbara and Gerald Levin ("Vermont Life and Times," May). I wish I could be there to soak up the beauty of every element.

PHILIP L. HANNUM
BOULDER, COLORADO

was very pleased to see Vermont residences in both May and June ("In the Vermont Vernacular"). I thought the photos showed a true appreciation of

the unique (and increasingly rare) qualities the state has. In particular, the Levins' southwestern style illustrated how successful an unlikely design can be when placed in the right landscape. I am a high school student and have read your magazine since age twelve. It has helped shape my taste and continues to provide new and exciting ideas for me.

COLIN CADY
SOUTH BURLINGTON, VERMONT

Having lived in Hong Kong for eight years, I've developed quite a passion for Chinese collectibles. Understandably, "AD Shopping: Discovering Hong Kong" (May) captured my attention. I agree with much of what Joanne de Guardioli reports as Asian antique finds still available there. No tour of the city is complete without visiting the antiques shops of Hollywood Road. I am compelled to write because two favorites of mine in the same area were not mentioned: Hobbs & Bishops Fine Art and, on Cat Street, China Art.

QUINN BLAYNEY
TORRANCE, CALIFORNIA

I thoroughly enjoyed "AD Shopping: Discovering Hong Kong." I have lived in Asia for six years and with every passing day become more enamored of the beautiful pieces that surround me. My two years in Hong Kong were some of the best, and now that I am in Singapore, I love finding the hidden treasures here as well. Thank you for a superb article. I look forward to a fabulous shopping spree.

CAROLINE FARIS
SINGAPORE

Thank you very much for the wonderful cover story of your June issue, "Mid-Atlantic Tree House." All of us here at Centerbrook were delighted. Nonetheless, I should mention one important omission. Mahdad Saniee, a former senior associate at Centerbrook, was the co-architect of the project. He deserves great praise for his important work.

MARK SIMON
CENTERBROOK, CONNECTICUT

continued on page 30



DESIGNERS GUILD

Quanjin collection



distributed by OSBORNE & LITTLE

Fine Fabrics and Wallpapers available through Interior Designers and Architects

Head office: 90 Commerce Road Stamford Connecticut 06902 Tel (203) 359 1500 Fax (203) 353 0854



Design by J.P. Molyneux Studio, Ltd.

Workshop.
29-16 40th Ave
Long Island City, NY
Telephone: 718.706.0505
Fax: 718.706.0507
www.hyde-park.com

HYDE PARK
Plaster & Mouldings, Inc.

Showroom:
Decoration & Design Building
979 Third Avenue
Suite 239
New York, New York 10022
Telephone 212.755.4523

Your Single Source for Architectural and Ornamental Plaster.

A man and a woman are posed on a balcony overlooking a city. The man stands on the left, wearing a long, light-colored trench coat over a dark shirt and dark trousers. He is looking upwards and to the right. The woman is seated on the right, wearing a dark coat and light-colored trousers. She is looking towards the camera with her hand near her face. The balcony has a white railing. In the background, there is a building with several windows and green shutters. The overall atmosphere is romantic and sophisticated.

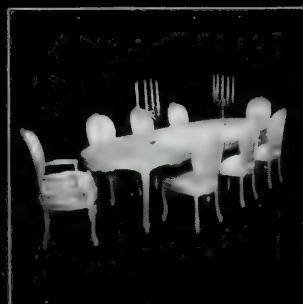
Façonnable

FA-SO-NA-BLEH

Paris Nice Cannes Saint Tropez Brussels Zurich Madrid Lisbon Hong Kong Tokyo Mexico City Panama City
New York (men's only) 212.319.0111 Beverly Hills 310.247.8277 Costa Mesa 714.966.1140

Nordstrom stores

DEVON SHOPS®



©The Devon Shop

Decorators Source Over 65 Years

Discover beautiful hand-carved furniture in a spacious atmosphere designed to help you create a unique environment.

Visit our trade showroom and select from our vast collection of Formal and Country Furnishings, furnished and upholstered to your specifications.

Custom Sizes Workshop On Premises

Mon.-Fri. 10 a.m. - 5 p.m.
Sat. 10 a.m. - 4 p.m.
111 E. 27 Street, N. W. 88101
212-686-1700
www.devonshop.com

LETTERS

continued from page 26

Thank you for featuring such diverse and innovative designs each month. I am an interior design student, and the photographs always give me new ideas and inspiration for my next project.

JENNIFER BAKER
ANGWIN, CALIFORNIA

...AND THE RESPONSE CONTINUES FOR THE APRIL ISSUE...

Congratulations! "The Twentieth Century: 100 Years of Design" (April 1999) is an instant classic. I'm enjoying it one psalm at a time.

ROBB DEWALL
RAPID CITY, SOUTH DAKOTA

As I am interested particularly in contemporary design, I would have liked to see more of Charles and Ray Eames, George Nelson and Hans and Florence Knoll in your April issue. I'm sure, though, that I'm in the minority; most people like to see how much they can put in a room.

DICK GERDES
MINNEAPOLIS, MINNESOTA

I just had to congratulate all of you on the great effort put into your April issue. It's not just a magazine, it's a textbook. My only regret? An important force in the 1960s and early '70s was Yale R. Burge. He was not only a successful interior designer but also the mentor of Angelo Donghia and other young designers of that time.

HARRY LAWENDA
LOS ANGELES, CALIFORNIA

Please add my name to the list of readers enthralled by your April issue. Your magazine is always full of imaginative ideas, improvements and breathtaking photos. It is nice to see so much beauty and read about those who create it and live with it.

CAROLYN RUPPEL
TOLEDO, OHIO

The history, perspective, quality and integrity of your April issue make it a triumph in every sense. It is evident that nobody knows your subject as well as you do. In our house, this edition will be a keepsake for future generations. I can't wait to sit down in a quiet space and pore over it with my daughter.

BOB BROWNSON
ARROYO GRANDE, CALIFORNIA

As a lover of architecture and art, I couldn't stay quiet after reading your April issue. It is truly a masterpiece—an encyclopedia for the future.

JOAO JACQUE R. DE ANDRADE
BRASILIA, BRAZIL

I was impressed by *Architectural Digest's* coverage of the past ten decades of design. I especially enjoyed seeing the writing shed of Dylan Thomas in South Wales (1950s).

VANCE GARNETT
WASHINGTON, D.C.

Bravo! Never have I been so excited by a magazine as by the April issue of *Architectural Digest*. I could not put it down—the photographs, the houses, the fabrics, the interior designers and the architecture were all excellent. Keep up the good work.

MARCELLA MOORE
LAGUNA HILLS, CALIFORNIA

Your April edition is exceptional. The design of the issue, from its fold-out cover to the layout of each feature, is unusually exquisite. It was riveting to read about our design history through the stories of its notables! I enjoyed this outstanding achievement.

HOMER MITCHELL
ROCHESTER, MICHIGAN

I found your April issue to be an enjoyable overview of this century. Of all the designers you featured, my favorite is Diane Burn (1980s). I hope to see her work again in an upcoming issue.

NADINE KALKWARF
BOWLING GREEN, KENTUCKY

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com

THE STARK TOUCH

STARK CARPET ♦ OLD WORLD WEAVERS FABRICS ♦ STARK FINE FURNITURE



Room design by Scott Salvator Incorporated for The Kips Bay Showcase.

D-D Building, 979 Third Avenue, New York, NY 10022 (212) 752-9000, www.starkcarpet.com. To the trade only.
CARPET: Summer Flowers Yellow FURNITURE: Scott Armchairs with Lakme Rose Vert Low French Oval Back
Dining Chairs with Bahia Boucle Gold/Beige seats & Tournon Pink/Gold backs, Clover Ottoman with Serval Bobcat,
Window Seat Cushion: Perla Rose Vert DRAPERIES: Oratorin Absinthe, Balloon Valance: Sarah Stripe Multi Yellow.

ATLANTA BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT
HONOLULU HOUSTON LOS ANGELES PHILADELPHIA PITTSBURGH PORT WASHINGTON RALLIGH
SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS THIR WASHINGTON, D.C. LONDON

Stark

ZR

ZIMMER+ROHDE



Atlanta, Chicago, Dallas, Denver, Houston, Los Angeles, Minneapolis, New York,
Portland, San Francisco, Scottsdale, Seattle, Washington, D.C.

212-693-8800



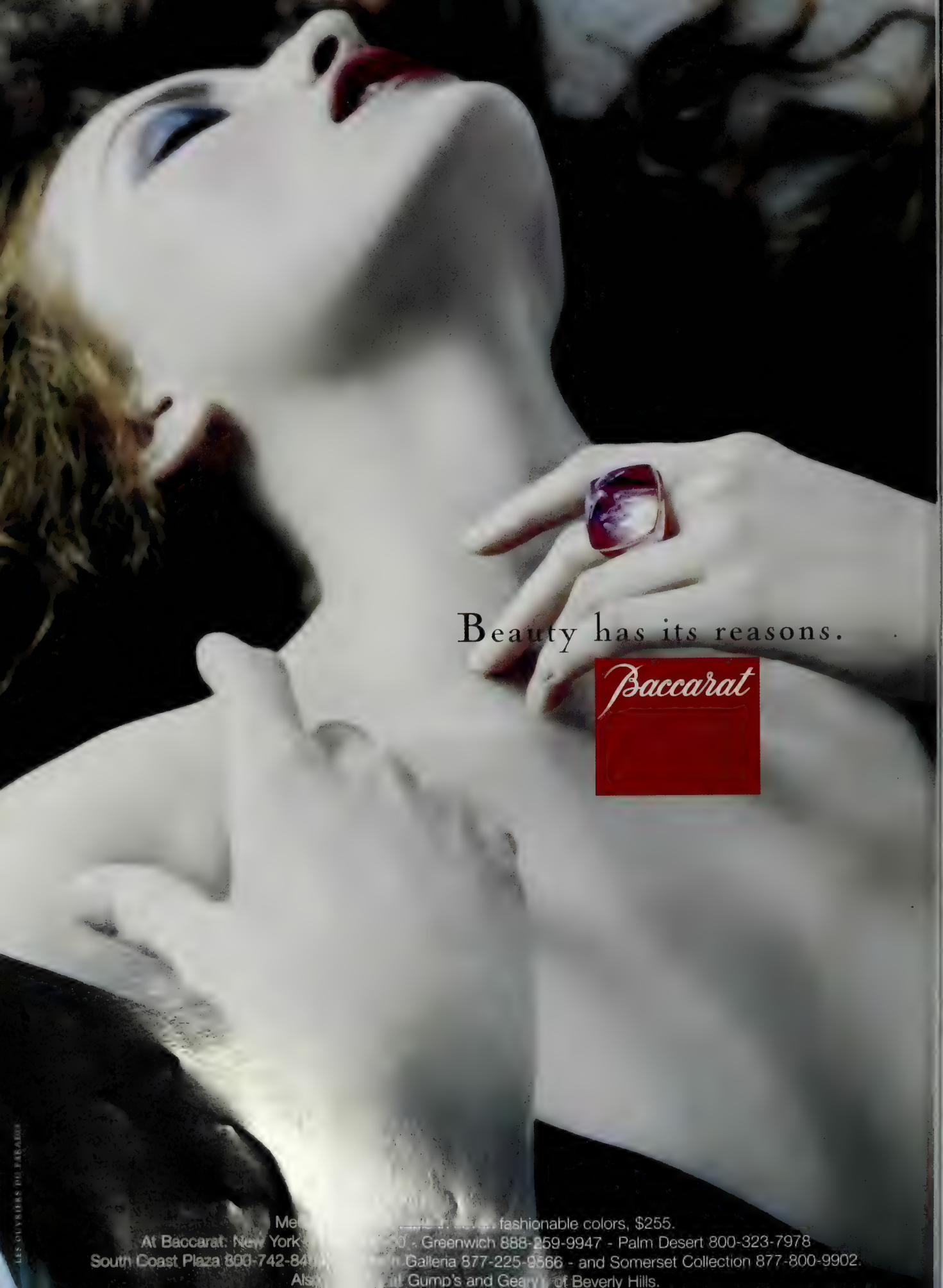
Beauty has its reasons.

Baccarat

Rendez-Vous Collection, from \$145 to \$670.

At Baccarat: New York 800-777-0100 - Greenwich 888-259-9947 - Palm Desert 800-451-1478
South Coast Plaza 949-451-1464 - Houston Galleria 877-225-9566 - and Somerset Collection 800-600-9000

Also available at Neiman Marcus and London Jewelers.



Beauty has its reasons.



Men's jewelry in the fashionable colors, \$255.

At Baccarat: New York 800-259-9947 - Greenwich 888-259-9947 - Palm Desert 800-323-7978
South Coast Plaza 800-742-8400 - Galleria 877-225-9566 - and Somerset Collection 877-800-9902.

Also at Gump's and Geary's of Beverly Hills.



SÉRÉNITÉ SECTIONAL, ARCHITECT : G. TILLEQUIN
LAMP GALATEA DESIGN : A. ANASTASIOS

**ROCHE
BOBOIS®**
PARIS

EXPRESSING YOUR INTERIOR WORLD



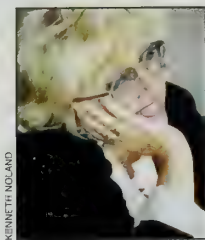
New Catalog

NEW YORK - BOSTON - CHICAGO - COLUMBUS - CORAL GABLES, FL - DALLAS - DENVER - HOUSTON - LA JOLLA - LOS ANGELES
MONTREAL - PALM BEACH - PARAMUS, NJ - PHILADELPHIA - PORTLAND, OR - QUEBEC - ROSLYN HEIGHTS, NY - SAN FRANCISCO
SAN JOSE, CA - SCARSDALE, NY - SCOTTSDALE - SEATTLE - TORONTO - VANCOUVER - WASHINGTON, DC - WESTPORT, CT - WINNETKA, IL

For our 76 page, new color catalog, send a \$10 check (no credit cards) to Roche-Bobois (dept YS1), 183 Madison Avenue, New York, NY 10016
For the store nearest you, call 1-800-972-8375. Through interior designers and these exclusive locations:

PARIS • LONDON • BRUSSELS • GENEVA • BARCELONA • ATHENS • ROTTERDAM • MEXICO CITY • BUENOS AIRES • TOKYO

www.roche-bobois.com



October is a landmark for us. Subscribers will receive an outstanding issue with interior designs by Mario Buatta, Barbara Barry, Craig Wright and Bray-Schaible; architecture by Michael Maltzan and Shope Reno Wharton; and Susan Cheever's lively visit with Candice Bergen. But they will also receive something entirely new from the editors of *Architectural Digest*: *Architectural Digest Motoring*. A separate editorial supplement exploring the exciting world of automobiles (copies will also be available at selected newsstands), *Motoring* features a Land Rover excursion to two luxury camps in Africa, a tour inside Nissan's secret southern California design lab and a colorful account of Goodwood, an eccentric racing event in the English countryside. In addition, personalities from Kevin Costner to Philippe Starck to John Updike share their motoring stories and favorite cars. There is nothing like *Architectural Digest Motoring* being published today. We can't wait to know what you think.

Paige Rense

Editor-in-Chief

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward*.



IRENE BERGER, a journalist and fiction writer, is the artist-in-residence at AIDS Project Los Angeles and the program director for the CalArts/Alpert Award in the Arts.

SUSAN CHEEVER is an *Architectural Digest* contributing writer. Her memoir *Note Found in a Bottle* was published in January by Simon & Schuster.

HUNTER DROHOJOW, who specializes in architecture, is writing a biography of George Washington, published by Knopf.

ROLAND FLAMINI is the author of *The Last Tycoon and the World of George*, writing a biography of French designer Edmond Genet.

MICHAEL FRANK is an *Architectural Digest* contributing writer. His short stories, essays and articles have appeared in *Antaeus*, *The Southwest Review* and *The New York Times*.

GIANCARLO GARDIN is a Milan-based photographer. His work has appeared in *The Garden Lover's Guide to Italy*, published by Princeton Architectural Press, and *Italian Country*, published by Friedman/Fairfax.

PAUL GOLDBERGER, an *Architectural Digest* contributing writer, is a Pulitzer Prize-winning architecture critic.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

PATRICIA MCCOLL, an *Architectural Digest* contributing writer based in Paris, has written for *The New York Times Magazine* and *The International Herald Tribune*.

JOHN PATT is curating an exhibition by Raymond Mason, which will include the sculpture of Maillol in Paris in February. His biography of Francis Bacon was published by Straus & Giroux in 1997.

JEFFREY SIMPSON, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850-1918* and *American Elegy: A Family Memoir*. His book *Chautauqua: An American Utopia* was published in June by Harry N. Abrams.

SUZANNE TROCME writes frequently about design and architecture. Her book *Influential Interiors* will be published by Clarkson Potter in September.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.



CYNTHIA ZARIN is a poet and critic. Her new book for children, *Wallace Hoskins, the Boy Who Grew Down*, will be published in September by DK Ink.

Contouring Facial Lift

Visibly lifts and
refines facial features.

Put your best face forward everyday.

NEW Contouring Facial Lift is
technologically advanced, totally unique -
concentrated in skin-smoothing plant extracts
ideal to counteract visible skin slackening.
Take advantage of the benefits to combat
signs of aging or a tendency for puffiness.

Use in conjunction with CLARINS
Auto-Lifting Method for optimum results.

For a younger-looking appearance,
facial contours need to be
firm and well-defined.

Clarins.
Exceptional
Skin Care.

Dermatologically and allergy tested.

EXCLUSIVE INVITATION

Visit CLARINS Counter
and receive your
complimentary sample.

bloomingdale's

Lift-Minceur
Visage

*Affine, Embellit,
Rajeunit les Traits*

Méthode
Auto
Lifting

CLARINS
PARIS

Contouring
Facial Lift

*Smoother, Firmer,
more Youthful Feature*

NEW

CLARINS

— PARIS —





Christians®

LONDON • PARIS • NEW YORK

British Showrooms

LONDON: Christians of Knightsbridge 0207 5819200
CHESHIRE: The Original Christians Shop 01270 626869
SCOTLAND: Christians of Edinburgh 0131 5572529
HAMPSHIRE: Christians of Petersfield 01730 262314
ESSEX: Christians of Brentwood 01277 223016
SUSSEX: Christians of Handcross 01444 401277
SCOTLAND: Christians of Aberdeen 01224 638222
CO. DURHAM: Christians of Darlington 01325 333795
LANCASHIRE: Christians of Leigh 01942 601003
LEICESTERSHIRE: Christians of Leicester 01162 702713
KENT: Christians of Hayes 0208 4625638
BIRMINGHAM: Christians of Sutton Coldfield 0121 3520343
YORKSHIRE: Christians of Beverley 01482 867856
ESSEX: Christians of Coggeshall 01376 563022
MIDDLESEX: Christians of Uxbridge 01895 468888
CHANNEL ISLANDS: Christians of Jersey 01534 46506
HERTFORDSHIRE: Christians of St. Albans 01727 847631
KENT: Christians of Tunbridge Wells 01892 619550
CHRISTIANS OF NORTHERN IRELAND Autumn 1999

American Showrooms

NEW YORK: Christians on Madison Avenue (212) 570 6371
NEW YORK: Christians at The Architects and Designers Building (212) 308 3732
NEW YORK: Christians of Long Island (516) 365 2885
CONNECTICUT: Christians of Greenwich (203) 629 9417
FLORIDA: Christians at the Design Center Of The Americas (954) 926 5887
FLORIDA: Christians of Palm Beach (561) 691 9454
SOUTH CAROLINA: Christians of The Carolinas (803) 779 0061
CALIFORNIA: Christians of Beverly Hills (310) 854 3862
CALIFORNIA: Christians of Los Angeles (949) 717 7699
CALIFORNIA: Christians of San Francisco Autumn 1999
NEVADA: Christians of Las Vegas Autumn 1999
ARIZONA: Christians of Scottsdale (800) 243 8828
DISTRICT OF COLUMBIA: Christians of Washington D.C. (202) 314 5700
ILLINOIS: Christians of Chicago Autumn 1999

Worldwide Showrooms

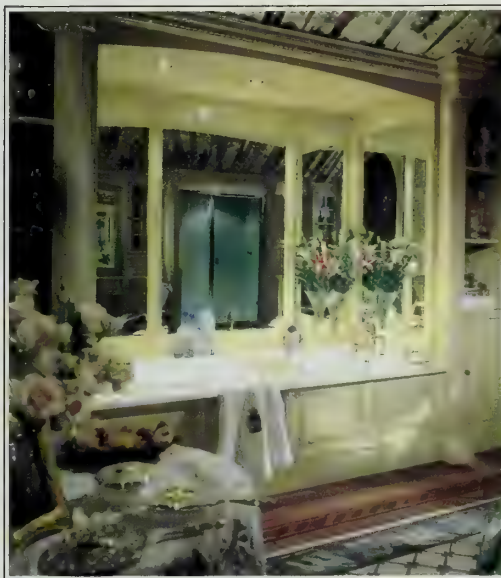
FRANCE: Christians of Paris 01 4548 5757
CHRISTIANS OF BELGIUM 03 226 7145
CHRISTIANS OF HOLLAND 0413 261 525
GREECE: Christians of Athens 01 802 0557
RUSSIA: Christians of Moscow Autumn 1999
CHRISTIANS OF IRELAND 1 800 200 758

Trade Enquiries

BRITAIN: Christians will grant a further 3 franchises
Telephone Martin Warbrick in London: 01727 841128

AMERICA: Christians will grant a further 6 franchises
Telephone Robert Hughes in New York: (212) 570 9026

WORLDWIDE: Christians will grant 1 franchise for each country
Telephone Martin Warbrick in London: +44 1727 841 128



AD *at* LARGE

A 1950S FLASHBACK

The minute the clock hits 2000, 20th-century furniture is going to go through the roof," says **Alan Wanzenberg**. That is the least of the reasons, however, that he likes to shop at **1950**, the 1940s and '50s furniture gallery (far right and below) in Manhattan's NoHo district that belongs to Art Déco impresario Tony Delorenzo. "The shop has great French pieces by people like



SCOTT FRANCES



SCOTT FRANCES



SCOTT FRANCES

Jean Prouvé and Charlotte Perriand," says Wanzenberg (top, with Cristina Grajales, who runs 1950). "These designers drew on the history of French furniture, while being interested in American contemporaries like Charles and Ray Eames."

Wanzenberg buys furniture of the period as well as the ceramics of Georges Jouve. "Alan appreciates what I have both up-town and downtown," says Delorenzo. "The pieces at 1950 are unique," he points out. "After the

war people wanted furniture that represented light and freedom." And prices are lower than at Delorenzo's uptown Déco gallery, with the exception of Prouvé's work. "He made only seven copies of a lighting table," says Delorenzo. "I bought four—I kept two and sold two." 1950, 440 Lafayette St., New York, NY 10003; 212/995-1950.

A small Charles X worktable at Denis Dervieux in Paris



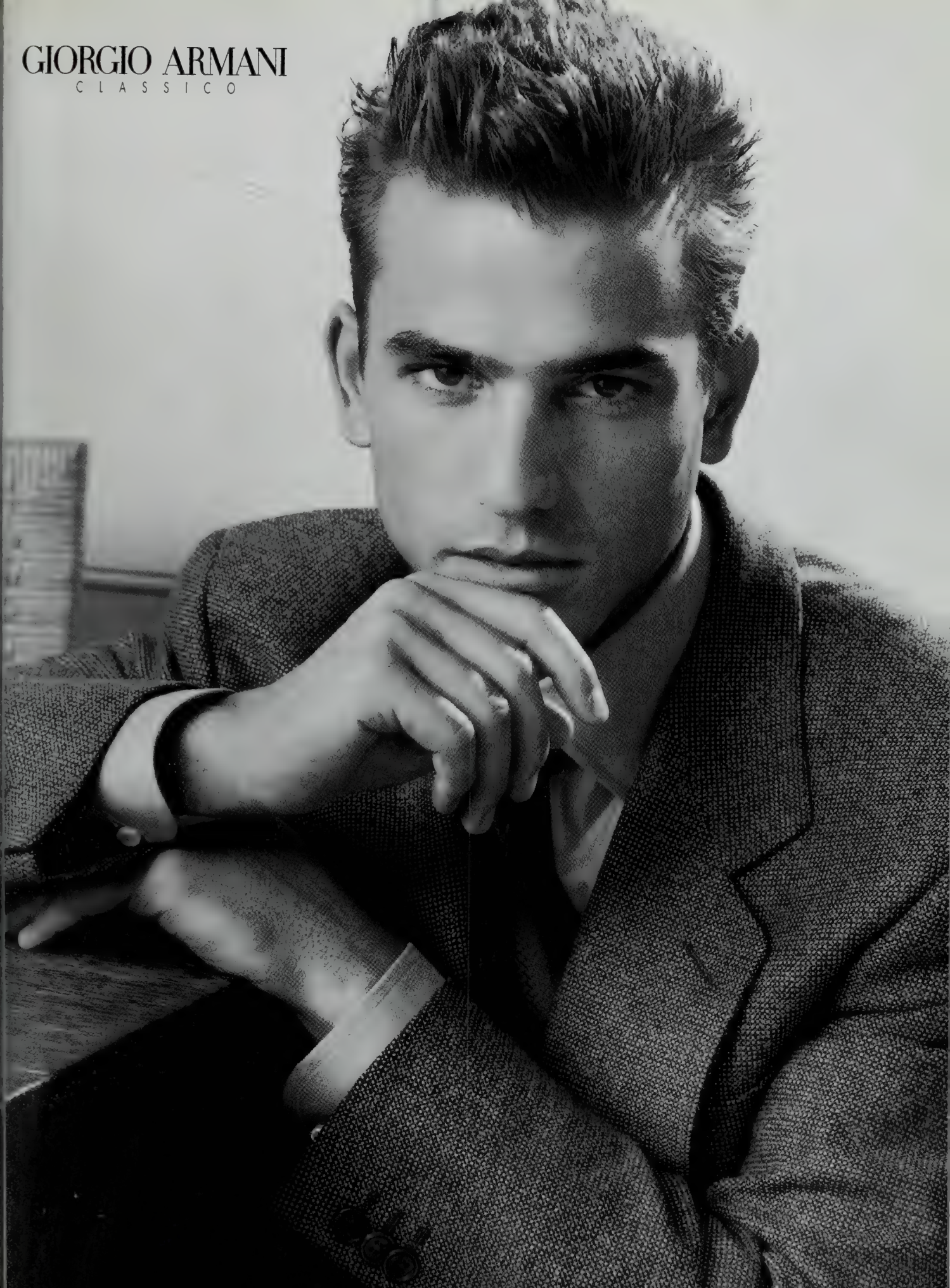
BERNARDINI PETIT

PETIT CHOICE

Jacques Garcia and Pierre Hervé Walbaum call on **Denis Dervieux**, a fifth-generation antiques dealer specializing in small pieces of furniture, for such items as a Charles X worktable (left) that opens to a mirror and a bronze candlestick. American clients like his early-19th-century Creil faience. Denis Dervieux, 25 rue de Beaune, Paris 75007; 33-1-40-15-99-20.

continued on page 42

GIORGIO ARMANI
CLASSICO





the scarf. by stuart weitzman

STUART
WEITZMAN

a little obsessed with shoes

new york

chicago

boston

south coast plaza

phoenix

las vegas

www.stuartweitzman.com

STUDIO JUAN

Juan Montoya dreamed of having a studio for painting at his country retreat in Garrison, New York, but once he built the structure, he got sidetracked. "I was storing my decorative furnishings in another place that was crammed and costly," says Montoya. So the studio became a dream once more as the designer installed part of his inventory of more than 500 antiques in the new building, which he decorated in three styles: country, period and modern. One of the most striking pieces in his cache is a green faux-marbre bombé commode, attributed to Syrie Maugham and from the estate of the duke and duchess of Windsor. There also are 19th-century French chairs with an Arts and Crafts



PETER FREED

look, a Dutch console with bulky turned legs and stretchers, a pair of 1950s French alabaster lamps, a yellow chair by Eileen Gray, a Michael Taylor ceiling light in the style of Noguchi and 20th-century African masks. "It's more impressive for clients to see these pieces arranged in vignettes," says Montoya. By appointment. Juan Montoya, 212/421-2400.

Juan Montoya beside a Windsor commode in his new studio, left

STYLE GUIDE

As a journalist, I'd always find partial stories, snippets of information, on interior design, but there wasn't a single book that told the entire story," says **Suzanne Trocmé**. So she wrote her own volume, *Influential Interiors*, interviewing New York designers **Albert Hadley**, **Mario Buatta** and partners **Lee F. Mindel** and **Peter Shelton**, French tastemakers **Andrée Putman**, **Alberto Pinto** and **Jacques Grange**, and **John Stefanidis** and **Jonathan Reed** in London. Interior design greats of the past, including **Nancy Lancaster**, **David Hicks** and **Billy Baldwin**, also are covered. Clarkson Potter, U.S., \$45; Mitchell Beazley, U.K., £35.

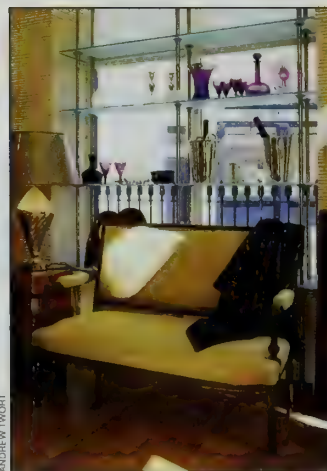
A NEW NINA CAMPBELL



ANDREW TWORT

I was desperate for an office, and when I found a building around the corner from my shop on Walton Street, I seized the opportunity," says London-based **Nina Campbell**. "The lease obligated me to maintain a shop in the building, so I moved the fabrics and antiques out of Walton and into part of the new space. It's worked out very well."

On the first floor of the Milner Street shop and office (above), she shows fabrics—her own and some other lines, including **Sabina Fay Braxton's**—and antiques, which range from a French settee and lamp to crystal and silver accessories and small objects (all, above right). A circular glass staircase leads down to Campbell's design studio.



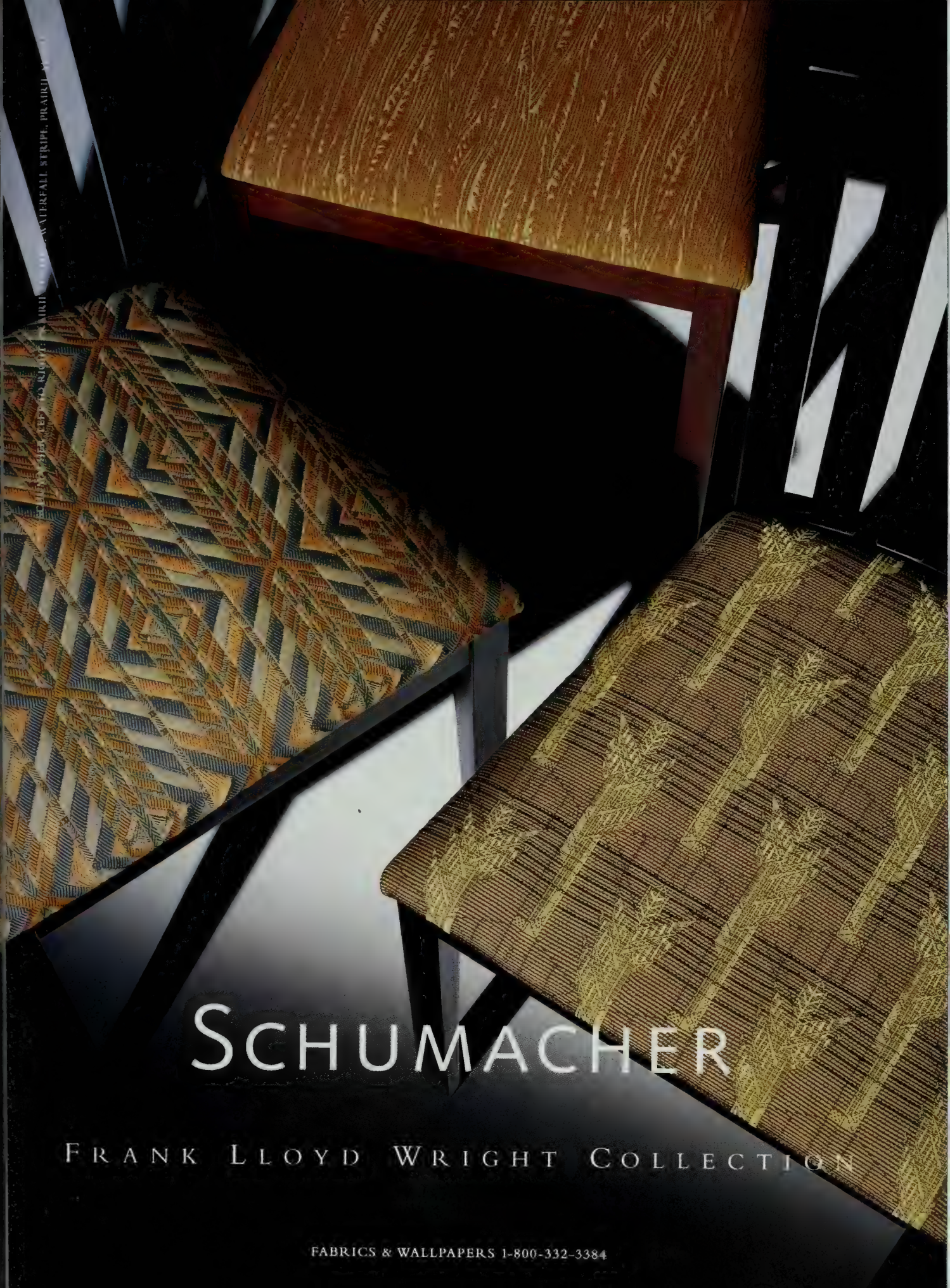
ANDREW TWORT

Her daughter **Henrietta Konig** has taken over the original shop, which still bears her mother's name, and, under Campbell's approving eye, has dedicated it to contemporary tabletop pieces and accessories. **Nina Campbell**, 7 Milner St., London SW3 2QA, 44-171-589-8589; 9 Walton St., London SW3 2JD, 44-171-225-1105.



COURTESY MITCHELL BEAZLEY

continued on page 46



CHINA, THE KEES TO RIGHT, PRAIRIE

SCHUMACHER

FRANK LLOYD WRIGHT COLLECTION

FABRICS & WALLPAPERS 1-800-332-3384



Plush leather.



Genuine walnut.



Countless possibilities.

You can enjoy all of those Lincoln luxuries later. Right now, there's an enticing piece of curvy asphalt ahead and the balanced suspension and

252-horsepower V-8 of the new Lincoln LS will not be denied. Visit www.lincolnvehicles.com or call toll-free 877 2DriveLS (237-4835).

Yeah, yeah, whatever.



 **LINCOLN LS**

LINCOLN. AMERICAN LUXURY.



ANTIQUES IN THE FAMILY

Lisa Jackson has an eye for great curved furniture,” Joanne de Guardiola says of the co-owner of **Blanc**, one of the newer shops on East 60th Street in Manhattan. “She’ll have a few pieces that are eccentric, but most of her things are tailored, elegant and not too expensive.” Jackson, who quips that she inherited her love of antiques from her mother, the Upper East Side dealer Lee Calicchio (*AD*, Nov. 1997), has a small stock of about 50 carefully selected pieces of furniture, Chinese Export porcelain, lighting and artwork from the 19th and 20th centuries,

which de Guardiola finds appealing. “Her antiques are eclectic and stylish, and she mixes all the different periods—without cluttering her shop.” De Guardiola recently admired a black-lacquered tea box with a chinoiserie design, a 19th-century English tufted leather chair, a Louis XV-style red-lacquered commode with a black-marble top that Jackson believes is from the 1940s and a 20th-century silvered urn lamp (both, left). “I love anything lacquered,” says Jackson, who buys at all of the major European fairs with her partner, Catherine Aaron. “I try to choose unusual pieces that work in traditional and modern interiors.” **Blanc**, 235 E. 60th St., New York, NY 10022; 212/593-0117.

Joanne de Guardiola, left, holding a porcelain Fo dog at **Blanc**

FRENCH FIND

David Jameson of **Architect**, a Chicago architectural art gallery, recently acquired about 50 drawings (below) made by Eugène-Emmanuel Viollet-le-Duc’s studio, “the most important and best-connected design firm in Paris during the building boom of the Second Empire,” says Jameson. **Architect**, 730 N. Franklin St., Chicago, IL 60610; 312/475-1290.



YES PALM BEACH REVIVAL

“I look at the architecture and I went the opposite way,” says architect Varney. “I really like the look of his latest commissions, the **Hibiscus** (above) in Palm Beach Gardens. Varney designed a pink

recessed ceiling and Caribbean-blue walls (above right), on which are painted Copacabana-style murals of tropical scenes (the monkeys on the bar walls are drinking and smoking, of course). “The concept is a plantation villa from the era of El Morocco,

with white sparkling palm trees,” says Varney. “It harks back to the days of old Palm Beach when there was a dress code: Men wore white jackets and colorful pants.” **Hibiscus**, 11611 Ellison Wilson Rd., North Palm Beach, FL 33408; 561/622-1161.

continued on page 48

CAPELAND™



BAUME & MERCIER
— GENEVE • 1830 —

Ben Bridge
your personal jeweler since 1912

Downtown Seattle, 4th and Pike (206)628-6800 • Bellevue Square • Northgate
Tacoma Mall • Washington Square • Valley Fair • Arden Fair • Fashion Show Mall

FOLK ART EXTRAORDINAIRE

Frank and Barbara Pollack are not in the mainstream of folk art dealers," says Leslie Jones, who recently bought a tramp art mirror with a massive, elaborate frame from the couple. "They'll have the extraordinary piece." The Pollacks, who have been dealing privately from their Illinois home for 30 years and have become regulars at the fall and winter antiques shows in New York, sell only American antiques in their original condition—untouched, as folk art dealers would say. "Form and surface are very important to us," notes Barbara Pollack. Jones (far right, at the house) recently admired their selection of

furniture, such as a set of painted and decorated arrow-back chairs, primitive paintings, an unusually tall pre-Greiner's doll (all, right) and 19th-century toleware (below). By appointment. Frank & Barbara Pollack, 1214 Green Bay Rd., Highland Park, IL 60035; 847/433-2213.



RUSSELL INGRAM



RUSSELL INGRAM

MANHATTAN TRANSFER

When Mark Samsky was trying to think of a name for the antiques shop he wanted to open, Marc Charbonnet, a fellow alumnus from Peter Marino's office, suggested

Ma Mere's Attic. "I loved the things in my mother's attic, and as a teenager, I sold things from it," says Charbonnet. "Mark has great taste and understands the good 19th-century Federal and

American Empire pieces that I like." Samsky began selling antiques to friends while he was still working as an interior designer. Charbonnet bought some for Michael J. Fox and Tracy Pollan's apartment (*AD*, Oct. 1997), and John Maienza did so for *60 Minutes'* Steve Kroft (*AD*, Oct. 1998). Buoyed by these successes, Samsky set up shop in New York's burgeoning Chelsea Antiques Building, and already designers from Parish-Hadley and Jed Johnson & Associates have found their way there. Among Samsky's treasures are an English chaise, ca. 1850 to 1875, with unusual channeled leather upholstery, an American Empire center table and a ca. 1830 water-gilded French mirror. Samsky also has vases and other pieces of late-18th- to mid-19th-century Old Paris porcelain, a favorite of Charbonnet's. Ma Mere's Attic, 110 W. 25th St., New York, NY 10001; 212/255-0863.

L.A. FINERY

Barbara Barry and Frank Pennino have discovered a Hollywood secret: the **Embroidery Palace**. Owner Janet Rodriguez, who's skilled in all kinds of hand-embroidery work, sews monograms and other patterns on towels and tablecloths, appliques valances (below), puts trapunto on chair-backs and designs family crests. Embroidery Palace, 464 S. Robertson Blvd., Los Angeles, CA 90048; 310/273-8003.



ANTHONY CORNIA



Old Paris porcelain at Ma Mere's Attic



Gordon and Dorsey Campbell, Cardmembers since 1992

We trust you had fun on your recent trip to Pago Pago, courtesy of the Membership Rewards® program. Remember, you can also redeem points for jewelry, clothing, even garden stuff. Or save them for a rainy day, since they have no expiration date. American Express. Use it ritually.



do more





An Elsie de Wolfe decoupage secretary-bookcase, left, and a Samuel Marx oak desk



COURTESY CHRISTIE'S

William Haines's pink vanity and green table; a Duquette console and mirror, bottom



COURTESY CHRISTIE'S



CHRISTIE'S HOMAGE TO DESIGN

It all started with a major consignment of 70 lots from the Elsie de Wolfe Foundation. "We thought an auction of 20th-century designers would properly honor and academically present a survey of the century as we approach the millennium," says Andrea Fiuczynski, senior vice-president of Christie's Los Angeles. "So we did our usual solicitations and shook a few trees." The result is "Innovators of Twentieth Century Style,"

on Sept. 15 in Beverly Hills, Christie's first sale devoted exclusively to interior designers. Featuring nearly 200 lots, the auction includes custom pieces by Samuel Marx, Frances Elkins, Maison Jansen, William Haines, T. H. Robsjohn-Gibbings, Tommi Parzinger, Paul Laszlo and Rose Cumming. Aside from the de Wolfe collection of paintings, photographs, books, letters (from the duchess of Windsor) and a few pieces of



continued on page 56

Beacon Hill



Beacon Hill Standard Time
Match the unexpected
in color and texture to the
neoclassical in design
and discover a room with as
much future as history.

Available through Interior
Designers and Architects

1.800.921.5050



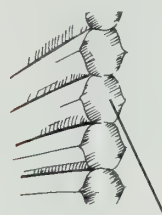
DUETTE[®] WITH POWERRISE[™], FROM HUNTER DOUGLAS. LIGHT THAT YOU CONTROL.

Hunter Douglas has designed a shade so advanced that it goes up and down at the touch of a button.

Duette® honeycomb shades with PowerRise™.

Now, the beauty of Duette has been raised to an even higher level by adding PowerRise,

DUETTE®



*Unique
Honeycomb
Design*

creating the world's first honeycomb shade that's remote controlled, battery powered and affordable.

Call 1-800-32-STYLE now for a free design brochure and the name of your nearest Hunter Douglas retailer.

Duette with PowerRise.
It Moves. You Don't.

1-800-32-STYLE
HunterDouglas

WINDOW FASHIONS

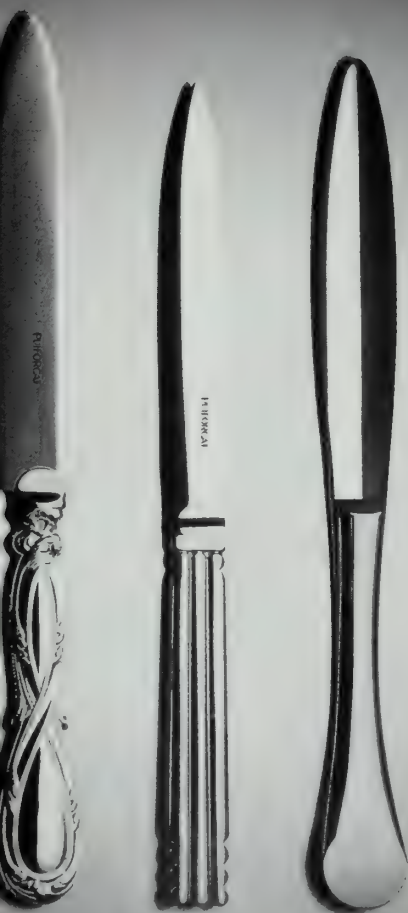
www.hunterdouglas.com

ONE WINDOW AT A TIME.

CONTROL. REMOTE CONTROL.

CHANGING THE WORLD.

PUIFORCAT
Art de vivre



1950s ROYAL 1912 NANTES 1948 WAVE
by Silver by Silver by Silver

neys New York • Creative Specialties
Hall's • Shreve, Crump & Low

For More Information on Puiforcatt Call
888.780.2580

AD *at* LARGE



COURTESY CHRISTIE'S

Six Robsjohn-Gibbings dining chairs for the Beam residence in L.A.

continued from page 52
furniture and objects, the lion's share of the items in the sale are by **Tony Duquette** and **Dorothy Draper**. Duquette con- signed 40 lots from his own cache, such as an eight-panel

A 1950s Tommi Parzinger white-lac- quered table and Paul Laszlo custom chair



COURTESY CHRISTIE'S



COURTESY CHRISTIE'S

fiberglass screen containing a kimono, a gilt cast-resin console and mirror and japanesque lamps. "His things are rare because he's had four fires and many of his creations were destroyed," says Christie's specialist Jason Stein. San Francisco's Fairmont Hotel, which Draper had remodeled in the 1940s, is offering parcel-gilt and ebonized tables, lamps and consoles. Christie's Los Angeles, 360 N. Camden Dr., Beverly Hills, CA 90210; 310/385-2600. □

Elsie de Wolfe collect- ibles, including a Cecil Beaton photo, rear left



J.
ROBERT
SCOTT



BARKLEY CHAIR: Seal Superkidskin
EXXUS TABLE
CRYSTAL ROD FLOOR LAMP
by Sally Sirkin Lewis

Toll free (877) 207-5130

www.jrobertscott.com



uh...

um...

uh...

You give a little here. You take a little there. Until you see something you just have to have. Like Corian®. With its strength, durability, and renewability, Corian® is also enduring and renewable, making it an exceptionally rational choice. In fact, Corian® would be perfect for the cabinet of your dreams.

Tell your husband he can choose
the cabinet knobs.

um...



uh...



um...



ty and expansive color palette, you can express your personal style almost any way imaginable. Yet it's
him he can choose the paper towels.) For a free inspirational booklet, call 1-800-986-6444, ext. 179.

CORIAN



STREETS OF SAN FRANCISCO

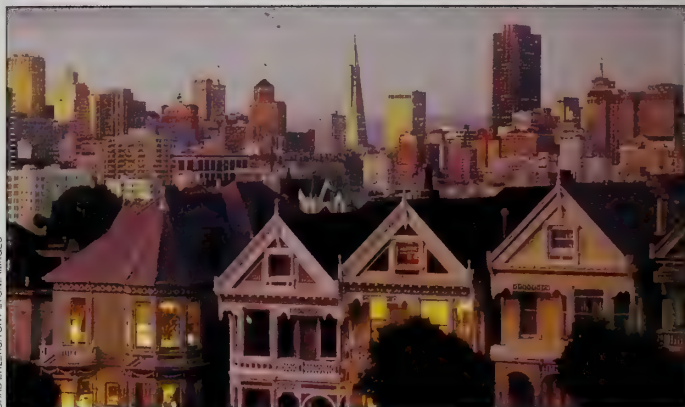
BARBARA BARRY'S FAVORITE STOPS IN THE CITY BY THE BAY

Text by Hunter Drobojowska-Philp/Photography by Jim McHugh

LOS ANGELES INTERIOR designer Barbara Barry travels far and wide—even in manageably sized San Francisco—to search out the ideal armoire, essential painting or brilliant vase. A cable car will not do the job; her trek strays off the beaten path. As her taxi hurtles past blocks of colorfully restored Victorian houses on its way toward the southernmost tip of the city, she explains that



"San Francisco is a city of shopkeepers, just like London," says designer Barbara Barry. "They're as interesting as the things they sell." ABOVE RIGHT: Victorian houses on Cottage Row.



CHAD BAKER/STONY ISLAND IMAGES

her expedition is as concerned with relationships as with objects. "It isn't just about shops; it's about the spirit of each of these shopkeepers, people who have a passion for what they do."

She arrives at San Francisco's design district, a Potrero Hill neighborhood of industrial red-brick warehouses

converted to showrooms for furniture, fabrics, hardware and antiques. Of the numerous stores, Barry selects Antiques Antiques in Showplace Square South. The cavernous room is stacked to the rafters with armoires, buffets, commodes, tables, chandeliers, mirrors and chairs. "I

continued on page 64



ABOVE: Barry holds a circa 1750 lacquered tray at Japonisque, which exhibits "the finest Japanese antiques and contemporary art." RIGHT: A dyed textile by Hiroyuki Shindo hangs by the stairs.



*Ruins
in the morning.
Restoration
in the afternoon.*

The ancient temples of Luxor. The lost city of Machu Picchu. Europe's grand castles. In their day, they were the very height of civilization. In your day, we are. The ships of Seabourn Cruise Line. The intimate nature of our vessels, with virtually one crew member for every passenger, affords a sense of privilege that few will ever experience. Better still, it allows Seabourn to venture places even fewer have ever seen. And only on Seabourn can you choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, personalized Scandinavian service and comfort. To discover why Seabourn is as far from the commonplace as a vacation can be, call your travel counselor for reservations or a complimentary brochure. Or contact us at 1-800-929-9391. www.seabourn.com



On Top of the World at Sea Level

SEABOURN GODDESS I & II
Casual Luxury Yachts
116 Guests

SEABOURN PRIDE, SPIRIT AND LEGEND
Luxury Mega-Yachts
208 Guests

SEABOURN SUN
Ultra-Luxury Global Cruiser
758 Guests

The La Scala Collection

Eclectic by design...elegant by definition...La Scala is reminiscent of grand 18th century Italian villas and romantic French chateaux. La Scala is a collection of living room, dining room and bedroom furnishings, hallmarked by graceful shaping and rich carvings. Shown here, a breakfront cabinet, lavish with braided ribbon, Tudor rose and shell carvings. Each unique piece is meticulously crafted of the finest maple and cherry cabinet hardwoods and veneers.

La Scala is available through your interior designer. Bernhardt is a 110-year-old maker of fine casegoods and upholstered furniture from traditional to contemporary.

For additional information call 1.800.340.0240, ext.1051 or visit our web site at www.bernhardtfurniture.com

Furniture Makers Since 1889

B E R N H A R D T

B E R N



A R D T

STREETS OF SAN FRANCISCO

RIGHT: "I go to Antiques Antiques for country French pieces. They have the best armoires." Manager Reuben Schwartz shows Barry the glaze on a large 19th-century confit jar.

continued from page 60

love it there because Reuben is a direct wholesaler," she says, referring to Reuben Schwartz, who set up the business in 1991 with the help of his retired antiques dealer father, Mike. "You really get the feeling that the pieces are right off the boat."

Schwartz has an impressive inventory of French furniture from the eighteenth to the early twentieth centuries. As he shows Barry a more than eight-foot-tall walnut armoire from Burgundy, he enthusiastically reels off its high points: "It has matching figured burlwood front panels and a *chapeau gendarme* crown, meaning it's shaped like the curved brim of a policeman's hat. There are escutcheon plates on the doors and the keys to open them; the hinges were accented with gold in the chinoiserie style, and you can still see traces of



that." He then shows Barry a complete set of eighteen Henry II-style walnut chairs with their original embossed leather seats, but she is more interested in a simple nineteenth-century Directoire-style walnut country buffet.

Amid hundreds of grand and substantial pieces of furniture, Schwartz also offers accessories—for example, yellow- and green-glazed confit jars once used to store preserved duck, now more likely to hold flowers or become

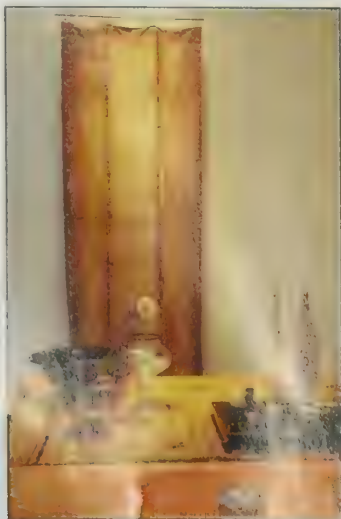


ABOVE: An early-20th-century painted wood rocking horse rests atop a 19th-century Directoire-style walnut cabinet stacked on a Louis XV-style cabinet.

lamps. In Rouen, he couldn't resist buying an early-twentieth-century rocking horse with a braided-rope tail and a needlepoint saddle. "Finding toys that are in good shape is a premium, because kids are notoriously hard on them," he notes. Of his eight annual buying trips to France, he says, "I go to many of my father's sources, men we've been working with for twenty years, and sometimes to their sons."

continued on page 67

RIGHT: "You'll find the most delightful small objects at de Vera." The *murrina*-glass bottle is by Bill Burch. FAR RIGHT: Barry inspects a contemporary striped cane vase by Ben Edols and Kathy Elliott.



foot reflexology: \$40

herbal facial: \$65

one and a half hour swedish massage: \$125

a day where all you have to do is breathe:

priceless



Platinum MasterCard® has a high spending limit
for the things that matter. it's also the preferred card of ISPA,
the International Spa and Fitness Association. enjoy.



there are some things money can't buy.
for everything else there's MasterCard.™



CHELSEA EDITIONS

THE EAST 10TH STREET NEW YORK 10003 TEL: 212-677-1111 FAX: 212-677-1112
CHELSEA EDITIONS 10003 NEW YORK TEL: 212-677-1111 FAX: 212-677-1112
CHELSEA EDITIONS 10003 NEW YORK TEL: 212-677-1111 FAX: 212-677-1112

STREETS OF SAN FRANCISCO



ABOVE: "Painters Place is the shop for framing." ABOVE RIGHT: Matt, center, and Tom Painter explain water gilding to Barry.



continued from page 64
During the summer he meets up with this younger generation of antiques dealers to surf in Biarritz.

"Reuben has a consistent

eye and brings a joie de vivre to the business," says Barry. "He doesn't fix up or overly restore, and he doesn't raise the prices. His place feels a little like the Marché aux Puces in Paris, and there's a certain excitement to that. You feel you're discovering something."

After a ten-minute ride north to the skyscrapered Financial District, Barry comes to the long-established neighborhood of antiques stores, Jackson Square. She visits the atypical Japonesque, saying, "This is about a defined and truly edited point of view."

The pristine two-story gallery, which has been in business for sixteen years, has contemporary Japanese art, antiques and pieces designed by the owner, Koichi Hara.

Near the entrance is his version of a tokonoma, which shelters a long hanging vase holding seasonal flowers that he designed with black steel pipe instead of bamboo. In place of the usual scroll, there is an abstract painting by one of his featured artists, Daijiro Ito. Beneath it stands a table by Hara. Barry mar-

continued on page 71



SAN FRANCISCO SOURCES

- | | |
|---|--|
| <p>1 JAPONESQUE
824 Montgomery Street
415/391-8860
<i>Japanese antiques and contemporary art</i></p> <p>2 ANTIQUES ANTIQUES
245 Kansas Street
415/252-7600
<i>Country French antiques</i></p> <p>3 DE VERA
580 Sutter Street
415/989-0988
<i>Art glass and objects</i></p> | <p>4 THE PAINTERS PLACE
355 Hayes Street
415/431-9827
<i>Custom framing</i></p> <p>5 BELL'OCCHIO
8 Brady Street
415/864-4048
<i>Ribbons and decorative notions</i></p> <p>6 IMARI
40 Filbert Avenue
Sausalito
415/332-0245
<i>Japanese art and antiques</i></p> |
|---|--|



THE NEW 2000 MAXIMA. The reason for the performance luxury sedan has just been rewritten. Introducing the new 2000 Maxima. On the performance side of the equation, it offers an award-winning 222-horsepower engine. Mated to redesigned suspension and steering systems that provide nimble control through the most capricious wretches of asphalt. As well as an exceptionally smooth ride on the straightaways. On the luxury side, the Maxima offers the most thoughtfully designed, most elegant interior to ever grace a Nissan. With an available custom-tuned Bose® CD stereo, yards of storage space and a masterful level of fit and finish. What's our secret? We're not telling. But rest assured it'll be revealed to you the moment you slip behind the wheel. Inquiries? Call: 800-896-6694. Or click: nissandriven.com. The new 2000 Maxima. **CARS LIKE IT: 0.**

49% PERFORMANCE

49% LUXURY

2% SECRET SAUCE



DRIVEN.

LOOK, IT'S THE NEW 2000 MAXIMA.



WANT TO SEE IT AGAIN?

Just call our 800 number or visit our Web site to order an eye-opening 7-minute video featuring insights from John J. Sweeney, Nissan Chief Designer. You'll also receive a comprehensive brochure teeming full of spectacular photos and packed with facts about the Maxima's huge 32-horsepower increase and its bigger, even more powerful interior to its sports-car-like driving capabilities. Amazing, isn't it?

1-800-845-8302 maxima1.com



DRIVEN.

STREETS OF SAN FRANCISCO

continued from page 67

vels: "That table is just stone, wood and steel, but it's really refined because it's so simple. He has a wonderful sense of history and a great affinity for nature."

The indigo-dyed hanging textile, made of handwoven linen, is by Hiroyuki Shindo, an artist included in a recent exhibition of contemporary Japanese textiles at the Museum of Modern Art in New York. Hara fashioned the nearby low table from Doug-

las fir, which is inlaid with black lacquer. "I try to design by my eye, not by my hand," he explains. "I saw this tree and thought, I want to eat food on this wood. Design can be too much about self. I'm helped by whatever it is I use." In addition to the artists that he represents exclusively in this country, Hara shows antiques, such as two seventeenth-century temple foxes. "They're meant to bring the good fortune of abundant crops to farmers,"



LEFT: "You step into an eighteenth-century French fantasy at Bell'occhio," says Barry, who looks at a display of unusual imported ribbons. "It's a throwback to another, more romantic era."



he says. "The lacquered surface has worn off, so you can see the body of the old wood." "Simplicity is the ultimate luxury," comments Barry. "A room should be pared down to fewer things of higher quality."

A short drive brings Barry to bustling Union Square, where major department stores and boutiques are surrounded by venerable hotels like the St. Francis. There, de Vera is a bountiful source of

the unexpected. A showcase for vintage and contemporary Venetian glass vessels, the long, narrow shop is also filled with all manner of carefully displayed items such as bronze Tibetan hands, nineteenth-century santos and an 1850s Gothic Revival altar. "He really knows proportion," Barry says of owner Federico de Vera. "Some people just have the eye; it's like perfect pitch."

continued on page 72



TOP: Price Crozer unrolls an Edo hand scroll for Barry at Imari, a Japanese gallery in Sausalito. ABOVE: The flower basket is Meiji. RIGHT: "They carry wonderful screens and *tansu*."



STREETS OF SAN FRANCISCO

continued from page 71

"This is a gallery of objects that I personally would like to have," says de Vera, who hails from Luzon in the Philippines. "My philosophy is to keep what I don't sell." He worked for Koichi Hara for five years before opening the shop almost ten years ago. He exhibits his own glass designs, such as a mauve bud vase and an olive-green glass bottle jacketed in woven silver, along with antique pieces.

Today he presents a circa 1925 lavender Venetian compote next to his own vessels, a contemporary black bowl by Erik Eiserling and a *murrina*-glass bottle by Bill Burch. A wall covered with a turn-of-the-century Indonesian ceremonial silk cloth woven with gold thread serves as a backdrop for such diminutive items as an intricately carved antique ivory head, a nineteenth-century Thai stupa and a collection of Tibetan and Japanese Buddhas. An entire case is given over to old Japanese lacquerware. "I like things that you have to inspect, that don't scream at you right away," he says. "I don't have anything in my house that's more than twelve inches tall." That preference explains the existence of his second store, on Maiden Lane, which is dedicated to jewelry and other small items.

"Federico shows you beauty in the smallest things," says Barry. "A cross-cultural line runs through everything; he shows you the inner connectedness between objects of beauty. There's something very ritualistic about Japonesque and de Vera—they're like the tea ceremony or the Taoist practice of observation and appreciation."

The designer next goes southwest to the lively Hayes Valley neighborhood, adjacent to City Hall, the War Memorial Opera House and the Davies Symphony Hall. Located among bookstores and restaurants like Patricia Unterman's, across Hayes Street Grill is The Painters Place, a fixture for twenty-one years. Matt Painter, who works with his brother, bought the framing business that his parents started some thirty-three years ago in Larkspur in Marin County; they maintain both locations. Notes Matt Painter, "My folks had a sense of care and quality, but they weren't into custom framing, as we are today.

What sets us apart from other framers is that we do our own design and finishing of the moldings."

The Painters use water gilding, a technique employing plenty of real gold, a special glue, gesso and many hours of labor. "The way we do it hasn't changed since the Renaissance," says Matt Painter. "Gold itself doesn't shine, so burnishing the surface with an agate stone gets the high sheen and richness." In addition, they do permutations like lemon gold, sterling silver and white gold on surfaces ranging from chipped to combed and in sizes from delicate to massive. "This is a family business, and they have a strong commitment to their work," says Barry. "There isn't anything they won't try, and they bring to every project a wealth of knowledge."

About a block south of Market Street, past secondhand stores, is the tucked-away treasure of Bell'occhio. "It's a general store," says co-owner Claudia Schwartz. This description hardly accounts for the spools of imported ribbon displayed on bottle racks, the shelves of straw boaters and embroidered gloves or the array of silk roses and velvet violets and pansies. Her partner, Toby Hanson, points out the stacks of antique Provençal linens—napkins and cloths for oversize refectory tables—and the swathe of lilac-and-cream Directoire toile. For ten years a steady clientele of fashion, set and interior designers, among others, has made regular pilgrimages to the offbeat shop. "We attract those who love beautiful and unusual things," says Hanson. Bringing forth stacks of shiny red boxes with white trim, Schwartz explains that they are available in many sizes and shapes and that they also come in a variety of "Jordan almond pastels." "One client moved into a house with no closets, so we ordered specially sized boxes for her armoires to hold shoes and sweaters," she recalls. "We do that kind of personal work."

Demonstrating some shears that cut scalloped edges, Hanson says, "We have décor accoutrements." One finds a spool of hand-painted eighteenth-century silk ribbon with silver threads at \$186 a yard and twenty-inch-wide white peau de soie to tie as giant bows at weddings.

continued on page 74

For room information please call 336-4313900 • P.O. Box 7463 • High Point, North Carolina 27264
www.ohenryhousehold.com



Los Angeles
New York
San Francisco
Scottsdale
Seattle

Atlanta
Boston
Chicago
Dallas
Denver



Designs ©Elizabeth Gage

An exquisite collection of hand made jewels in 18ct gold.

*A special presentation of Elizabeth Gage jewels will be shown
at the Four Seasons Hotel, New York, 4th - 7th October 1999.*

SAN FRANCISCO

continued from page 72

From the streams of textured hues made by the House of Worth to the faded red bunting used for provincial celebrations in the last century, every corner seems to beckon with enticing tidbits.

The two women have been friends for thirty years, since Hanson's father was Schwartz's art professor at the University of California, Santa Cruz. "Our shop is based on a childhood interest that followed us into adulthood," admits Schwartz. "I was always fascinated by the historical aspect. We search for workshops that create things for us that aren't available otherwise. At first people don't know what to make of us, but we fire their imaginations."

Although Imari has been open for twenty-four years, its advertisements warn, "Call for directions." The journey provides its own adventure as Barry crosses the Golden Gate Bridge, where San Francisco Bay is dotted with sailboats fighting the chill winds, to Sausalito. Bypassing the tourist-crowded waterfront, she heads for the hills and a tan-shingled house with persimmon trim. Price Crozer answers the door, saying, "We're a well-kept secret, but once people find us, they usually come back." The main room is stacked with warm cedar-and-kiaki-wood *tansu*, or chests, and low tables displaying the nineteenth-century Imari porcelain that gives the place its name.

For ten years Crozer has managed the gallery started by Helga and Phillip Fleishman in 1975. Although porcelain was their initial focus, they now carry furniture, accessories and an abundance of screens. They stock about two hundred of them, ranging from the rarest sixteenth-century examples to early-twentieth-century transitional pieces. Most common are works from the nineteenth century, available at reasonable prices. "Age and rarity determine the worth of Japanese screens, which are often unsigned and, consequently, vary greatly in value," says Crozer.

His familiarity with Japanese art and culture is evident as he shows Barry a series of screens. Pulling out one with small rectangles of paper decorated in gold ink and pigmented fibers, he ex-

continued on page 76

GREAT CITY TRADERS
FINE DECORATIVE ACCESSORIES AND GIFTS FOR THE HOME

THE HEARST CASTLE COLLECTION

GREAT CITY TRADERS' decorative accessories and gifts for the home are available through selected interior and home furnishing design studios. For the name of a resource near you, write: Great City Traders, P.O. Box 885166, San Francisco, California 94188. ©1999 All rights reserved. Visit our website @ <http://www.greatcitytraders.com>

CAST OF MOLTEN BRONZE, FINISHED BY HAND,



ONE
ORIGINAL
PIECE AT A TIME



ROCKY MOUNTAIN HARDWARE

A complete line of door,
bath & cabinet hardware

Toll-free (888) 788.2013

Fax (208) 788.2577

www.rockymountainhardware.com

TO THE TRADE



KREISS COLLECTION

FOR MORE INFORMATION OR TO ORDER OUR 72-PAGE COLLECTION FOLIO.

PLEASE CALL 1-800-KREISS 1 WWW.KREISS.COM

ATLANTA CHICAGO CORAL GABLES DALLAS DENVER HOUSTON LAGUNA NIGUEL LA JOLLA LAS VEGAS

LOS ANGELES NEW YORK PALM DESERT SAN FRANCISCO SAUDI ARABIA SCOTTSDALE SEATTLE

SAN FRANCISCO



Soft, washed-cotton shirt in chambray, denim or white poplin. Only at J. Jill.

E5061A Misses' S-XL \$38*

E5061Aw Women's 1X-4X \$44*

*Postage paid

simple, yes. basic never.

to order or call for a free catalog

877. 239.9592

J. JILL

visit us at www.jjill.com

code AA061

continued from page 74

plains, "This is a late-eighteenth- or early-nineteenth-century screen with *shikishi*, or poem cards, each bearing written reflections on nature and applied over gold foil." A silver-leafed two-panel screen nearby has Chinese-style calligraphy. "It's a product of the Confucian scholars of the Edo period," Crozer elaborates, "when the Tokugawa shogunate promoted Confucian studies. Many of them pursued such Chinese-style calligraphy." A circa 1800 hand scroll illustrating the feudal battles from *Tale of the Heiki* was unrolled and reviewed as one might read a book. A late-Edo gold-leafed folding screen featuring a flower cart and a vase of peonies, cherry blossoms and irises radiates color and light.

Imari's selection, at a time when fine objects are increasingly difficult to track down, is due to the Fleishmans' regular buying trips to sources they have known for decades. "The trend is toward buying better quality and avoiding what a Japanese client calls 'rubbishima,'" observes Crozer. A 1717 figure of Jizo Bosatsu, known in Japan as the patron saint of travelers and pregnant women, with a carved lotus flower base stands on a *tansu*. There are exquisite bamboo baskets with burlwood handles, which may have been used in the tea ceremony. "Flower baskets are considered a rarefied art form, not a folk craft," he says. "They're used in *tokonoma*, with flowers, as objects of contemplation."

"The shop has an incredible inventory," says Barry, "but in the Japanese spirit of the *tokonoma*, I like to pick one thing, not a whole lot of things. Imari is the quintessence of the Japanese aesthetic for today. Their pieces are accessible, visually and pricewise. It's not a museum. They're enthusiastic about their objects, and when you're there, you get enveloped in their world. They arrange their pieces in a harmonious way. The people at Imari have served us for many years and always give us more than we could imagine.

"They're purists," says Barbara Barry. "In fact, all the dealers I've visited are purists. They've made choices to represent what they truly believe in, working in a city that is the most self-actualized that I can think of. These shops are the product of a great city." □

Léron Luxury Collection



For over 75 years Léron has created custom bed, bath and table linens of the finest quality and craftsmanship. With hundreds of designs to suit our customers' decor, Léron's linens are the finishing touch to gracious living and entertaining in town, in the country, at the ranch, or on the yacht.

For a closer look at the collection visit us in New York at 65th Street and Madison, or call for a home appointment.

 Léron

750 Madison Avenue
New York, NY 10021
212-753-6700

MANSOUR



Ziegler Mahal Carpet, 13' x 16' - Circa 1880

MANSOUR

The Finest Collection of Persian, Oriental & European Rugs in the World

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999

LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 0171-499-5602



Vicente Wolf, India

A N I C H I N I

linens and fabrics

New York • Atlanta • Highpoint • Dallas • Los Angeles
800.553.5309



CRAIG PONZIO
SIGNATURE FRAME COLLECTION



LARSON · JUHL

CUSTOM FRAME THE BEAUTY OF YOUR HOME

EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS

THE KITCHEN QUESTION

EIGHT APPROACHES TO A MULTIUSE SPACE

CRAIG WRIGHT



It's absurd for me to talk about kitchens," says Los Angeles-based designer Craig Wright (above). "I stopped cooking twenty years ago." However, he compensates for his lack of cooking skills with a talent for designing kitchens.

In the Tuscan-style house of Susan Harris and Paul Junger Witt in Big Sur, California (see *Architectural Digest*, October 1996), Wright, with architect Mickey Muenig, created a "kitchen folly," he says. "We used barn siding for the cabinets [above right], to give them a crude quality, and steel dripping with rust for the hood. We didn't want anything to look too rich; it had to have a weekend feeling."

The crumbling granite walls expose the kitchen to the living areas, and a large Tuscan grape harvest table, surrounded with chairs from Bielecky Brothers, extends



from the kitchen into the dining area, serving as a work space at one end and a dining table at the other (left). Wright installed a Viking dishwasher and range. "There are views from the public rooms, so the kitchen needed some semblance of elegance," says Wright, who added a Genoese crystal chandelier and a Dutch still life.

A small subterranean service kitchen is used for clean-up. "You can stick the mess out of the way," he says.

continued on page 84



Saab vs. Bauhaus

A modernist maxim was that a house is a machine for living. While efficient, this strict form-follows-function approach can lack a degree of humanity. The Saab school of design considers the emotional needs of people as well. Evident in the Saab 9-3 is a human-centered environment; and an aesthetically pleasing mix of flowing lines and inviting materials. Instead of cold efficiency, there's Scandinavian design precision. Clean and appealing. Form following function following human pleasure.

www.saabusa.com
1 800 SAAB USA



GEORGE SMITH

HANDMADE FURNITURE • FABRICS • WALLPAPER • HAND COLOURED LEATHER • KILIMS

LEATHER
& KILIM
SALE
Wednesday 22nd
through Monday
27th of
September

Lennagon chair in distressed hand coloured leather

NEW YORK
73 SPRING STREET, NEW YORK, NY 10012 Tel: 212/226.4747 Fax: 212/226.4868

LOS ANGELES
142 N. ROBERTSON BLVD. WEST HOLLYWOOD, LOS ANGELES CA 90048
Tel: 310/360.0880 Fax: 310/360.1299

For regional distributors please call 877/226.4005

MIAMI • WASHINGTON D.C.

<http://www.georgesmith.com>

SABZI

Image Size 40" x 20"

Available exclusively through the following
Fine Art Galleries:

ARIZONA

Gaun Fine Art
Scottsdale 602.874.5810

CALIFORNIA

What Iz Art?
Cambria 805.927.0126

Coast Gallery

Laguna Beach 949.376.4185

Collector's Corner Art Gallery
San Ramon 925.829.3428

Peabody Fine Art Gallery
Sunnyvale 408.733.2603

Derrick Smith Fine Art
West Hollywood 800.280.4998
310.360.9135

Lori's Art Gallery
Woodland Hills 818.884.1110

COLORADO

The 21st Century Gallery
Denver 800.627.6156
303.320.0926

FLORIDA

Stellers Gallery
Jacksonville 800.642.5716

GEORGIA

Carter House Gallery
Atlanta 770.495.1998

IOWA

ARA Gallery
Cedar Rapids 800.915.ARTS
319.366.2520

Kavanaugh Art Gallery
West Des Moines 888.515.8682
515.279.8682

KANSAS

Leawood Fine Art
Leawood 913.338.4999

LOUISIANA

Teri Galleries Ltd.
Metairie 800.533.8374
504.887.8588

MARYLAND

Gallery L'Chaim
Rockville 301.468.1948

MICHIGAN

Emery Fine Arts
Kalamazoo 616.329.4102

Art Leaders

W. Bloomfield 248.539.0262

MINNESOTA

Art Resources Gallery
Edina 612.922.1770

MISSOURI

Barucci Gallery
Clayton 314.727.2020

NEW JERSEY

Frame Decor Gallery
Englishtown 732.972.2171

OHIO

Opus Gallery
Cleveland 216.595.1376

PENNSYLVANIA

Artworks, Inc.
Elkins Park 215.572.1750

Schafer Fine Art Gallery
Pittsburgh 412.344.0233

SOUTH CAROLINA

Bennetts' Art Gallery
Greenville 864.288.6430

Smith Galleries

Hilton Head 800.272.3870

TENNESSEE

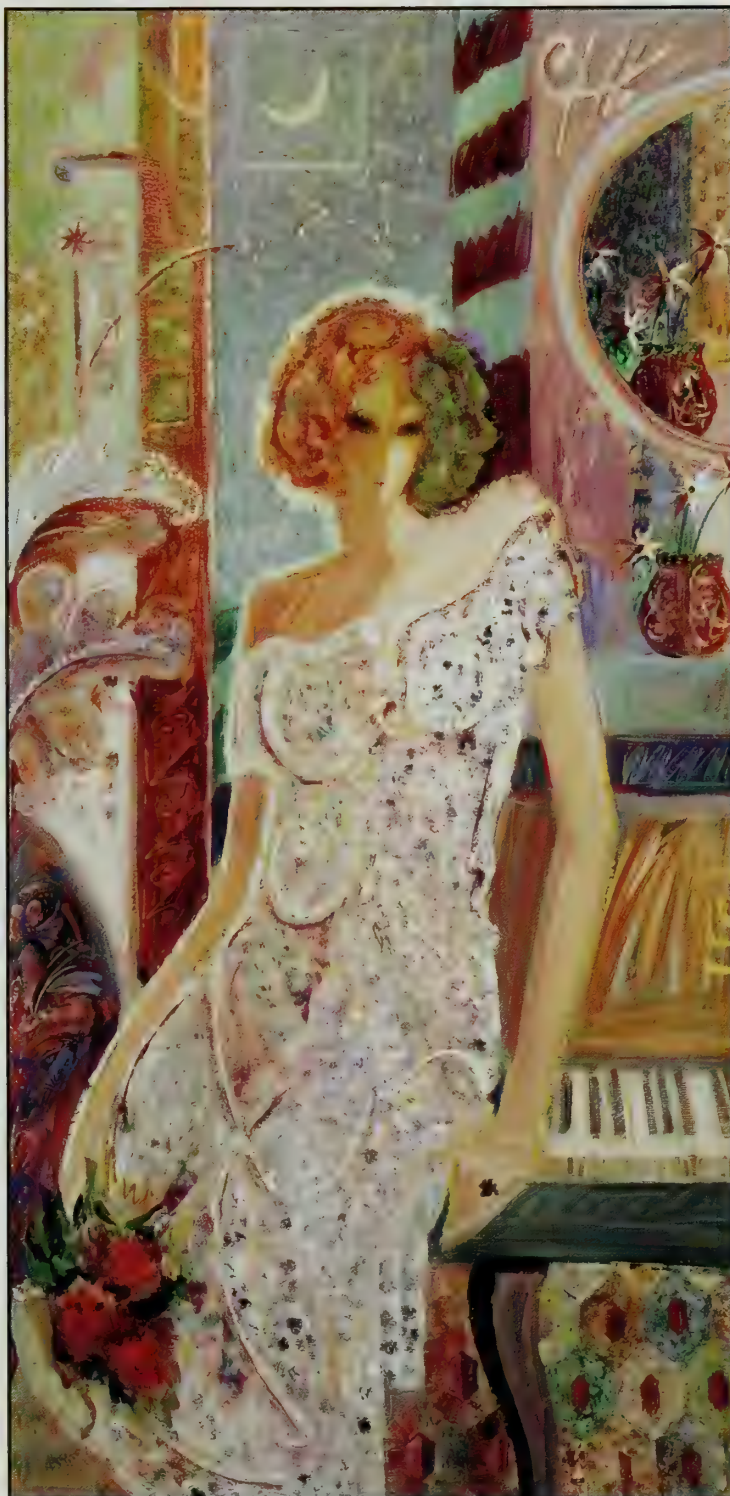
Elkanah's Fine Art
Jackson 888.278.4967
901.423.1278

TEXAS

J. Lowak Fine Art
Austin 512.345.2067

WASHINGTON

Emerald City Fine Art
Seattle 206.623.1550



"Constellation of Desire" is a Limited Edition Giclée,
on 100% white cotton rag paper, hand-signed by the
artist and numbered.

Collectors Editions

PUBLISHERS OF ORIGINAL & GRAPHIC ART



PRINTED EXCLUSIVELY BY
ECLIPSE WORKSHOP



THE KITCHEN QUESTION

continued from page 80

SCOTT HIMMEL



TONY SOLURI

When a client in Chicago known for her bold flair requested that Scott Himmel (above) design her apartment in a 1960s building overlooking Lake Shore Drive, he knew it should be glamorous.



TONY SOLURI

"She loves color," says Himmel. Her draperies are in an intense yellow Bergamo fabric [left], and the apartment has "splashes of hot pink and bright apple green," he adds. "And she'd always wanted a red kitchen." As a counterpoint to the red-lacquered cabinets, the designer installed an island, topped with black granite, and stainless-steel countertops and backsplashes, which match the sinks, the Miele dishwasher and the sleek Gaggenau cooktop and hood (below).

"The building that the space is in is very important too," Himmel notes. "We wouldn't do beam ceilings and pine cabinets in an International Style high-rise. The context will tell you a lot."



POTTERY BARN

FURNITURE



Metropolitan Chair

For the store nearest you, or to request a catalog, call 1.800.838.0944.

THE KITCHEN QUESTION

continued from page 84

DAVID EASTON

It's an odd room," David Easton (above) says of the kitchen he designed for his new house about an hour north of Manhattan. "There's really only a center island and a fireplace [below right]—I didn't want a lot of confusion with cabinets." Instead, four cabinets, whose doors are flush with the walls and have the same Hinson wallcovering as the rest of the room, provide storage that's kept well out of sight. An adjacent room has a bookcase for cookbooks (above right). "I used the same small leaf-pattern wallcovering so there wouldn't be a big jump from one room to the other." Meals are taken outside in the summer; in the winter they are served in a large living/dining room that overlooks the garden.

The beam ceilings and Mexican terra-cotta floor tiles are the same as those throughout most of the residence. Easton put up draperies, placed lamps on the center island and hung Portuguese and English pottery on the walls. "But there really is no decorating," he says.

"It's more like architecture, particularly in terms of the fireplace." Easton surrounded the fireplace, which he uses as a grill, with tile from Country Floors. "I wanted this to be less a kitchen," he says, "than another room in the house."



"There really is no decorating," says Easton. "It's more like architecture. I wanted this to be less a kitchen than another room in the house."



POTTERY BARN

LIGHTING

Mica Lamp

For the store nearest you, or to request a catalog, call 1.800.838.0944.

THE KITCHEN QUESTION

continued from page 86

HARRY SCHNAPER

Kitchens are hot with the baby boomer generation, and people are cooking more," says Harry Schnaper (right). "And this area becomes even more important when there are kids around." For a Manhattan couple with three children, Schnaper designed a kitchen in warm tones with ample storage ("They have a lot of dishes," he explains).

Stainless-steel countertops offer a contrast to the cherry-wood cabinets, which are inset with two layers of glass—one frosted and amber colored, the other a netted ribbon glass (right). "I in-



vented that combination," says Schnaper. A Sub-Zero refrigerator (above), which anchors one end of the room, is also in stainless steel. "Everyone wants industrial-style appliances unless you're doing an English country look," he says. Frosted-glass pendant lights hang over the center island, and tiny amber-hued Italian glass tiles lend interest to the walls.

The clients wanted to eat in their kitchen as a family, so Schnaper carved out an alcove (left) for a banquette, covered in saddle leather, and enough chairs to accommodate eight people. He painted the wall in wide gray and pale terra-cotta stripes to define the area. "Extending the tile there would have been overkill." Schnaper used the same wood for the floors throughout the apartment, "but the boards are laid down in different patterns," he says. "We wanted a sense of continuity, but we also wanted to delineate the spaces."

continued on page 90

POTTERY BARN

FURNISHINGS



Cable Knit Pillows

For the store nearest you, or to request a catalog, call 1.800.838.0944.

THE KITCHEN QUESTION

continued from page 88

SILLS
HUNIFORD

It's about function and practicality," James Huniford says of the Bulthaup kitchen in a house he and partner Stephen Sills designed for a couple in Aspen (see *Architectural Digest*, March 1999). Stainless-steel appliances, slate floors, iroko-wood walls and contemporary fixtures—like the light the pair designed over a center island—contrast with the subdued splendor of the rest of the house.



But Huniford (above left, with Sills, right) says they never forgot the space's social purpose.

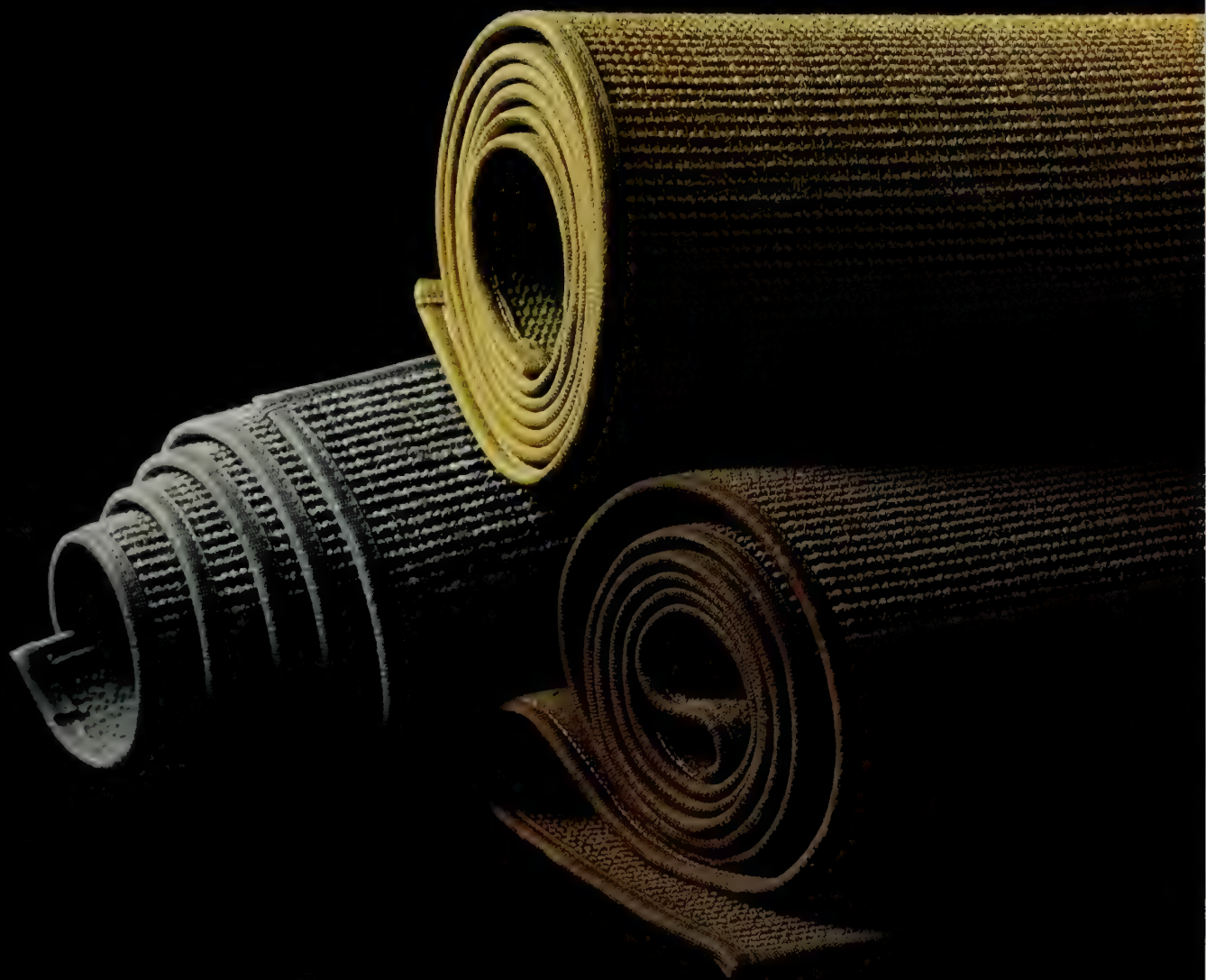
In addition to a Sub-Zero refrigerator (above), the kitchen has two Gaggenau ranges (top and left), a Kohler sink against one wall (above) and a Bulthaup sink on the island,

"so the clients don't have to turn their backs to guests as they cook," says Huniford. A Bulthaup picnic table "brings the space down to earth," he adds. "The house is on a grand scale, but the clients wanted this seating area to feel completely casual."

continued on page 92

POTTERY BARN

FLOORS



Sisal Rugs

For the store nearest you, or to request a catalog, call 1.800.838.0944.

THE KITCHEN QUESTION

continued from page 90

MICA ERTEGUN

My kitchen isn't for show," says Mica Ertegun (below). "We cook a lot in it." In her kitchen in Southampton, Ertegun divided the wide space with a long counter (right), creating areas for cooking and informal dining, "so you have everything handy," she says.

She selected professional-quality appliances—an extra-wide oven, a hood over the stovetop ("which I adore"), a Sub-Zero refrigerator and a compactor.

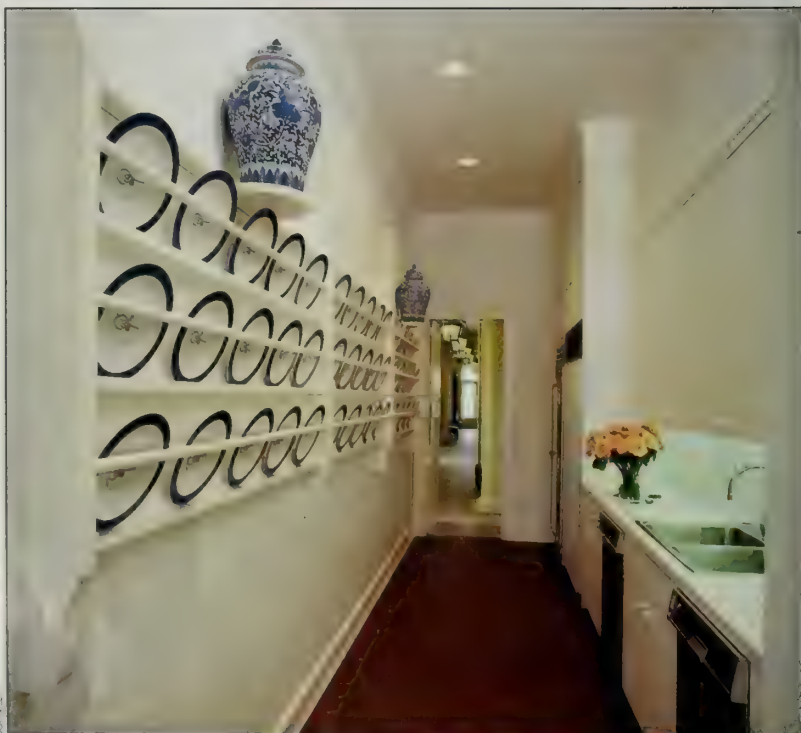
The dining area, "where we eat if we go to the movies and come home late," is "cozy," decorated with antiques such as an English apothecary cabinet and wood candlesticks. A collection of Turkish plates is displayed on the pantry wall (below right). "Many clients are much more demanding with kitchens," Ertegun says. "I did mine very simply."



JOHN LEI



JOHN LEI



JOHN LEI

continued on page 94

THE NEW JAGUAR S-TYPE

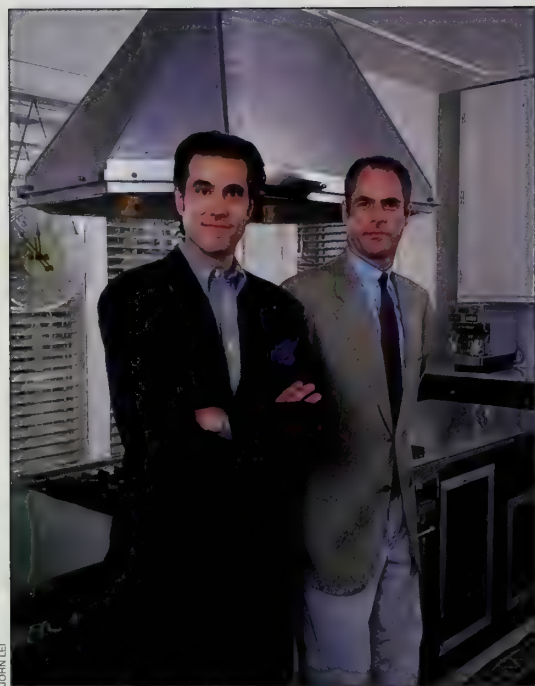
THE BLENDING *of* ART *and* MACHINE



For more information: 1-800-4-JAGUAR or www.jaguar.com/us

THE KITCHEN QUESTION

continued from page 92



tures and lighting for the artwork. Countertops in wood, marble and steel; walls in white ceramic tile from Waterworks; and antique pine floorboards contribute to an "old-fashioned French butcher shop feeling," Maloney says.

"People are increasingly asking for particular amenities," he remarks. "They want items like a beverage refrigerator, European-style perforated drawers for onions and potatoes or a really powerful air conditioner to offset the heat from cooking." Sometimes the designers work with a storage consultant on very specific drawer interiors. "The kitchen is becoming more complex."

M (GROUP)

For a complete overhaul of a family's Manhattan town house, Carey Maloney and Hermes Mallea of M (Group) were faced with several directives. "The kitchen had to be kosher," explains Maloney (above, right, with Mallea), who included a Viking range with removable griddles for dairy and meat as well as two Miele dishwashers and two sinks and faucets from Waterworks (right).

"These clients also host big catered parties, so we built three separate work islands to facilitate circulation." Maloney and Mallea wanted to avoid the standard built-in-cupboard configuration to provide wall space for artwork, so they clustered much of the cabinetry on a single wall around the refrigerator (above right). The ceiling "is also very functional," says Maloney, who combined recessed task lighting with more decorative pendant fix-



continued on page 96

The weight of the world is less underwater.

There is a place where heavy hearts become lighter.

Knots shrink. And spirits rise.

To create it, call 1-800-524-9797 ext. 966

or visit us at www.americanstandard-us.com.

American Standard Bathrooms made for the soul.



THE KITCHEN QUESTION

continued from page 94

WILLIAM T. GEORGIS

For a kitchen and breakfast area William T. Georgis designed in a prewar building in Manhattan (see *Architectural Digest*, July 1999), he created a spare, modern space in keeping with the tone of the apartment. "The lines are clean and unembellished, yet the materials are rich," says Georgis (right), who used Japanese crystallized glass for



"It really animates the room."

As for the layout of the kitchen, "the old classic rule of thumb is to make it work like a triangle: at one corner a refrigerator, at another a sink and at another a range. That's important in a ho-hum kitchen. In a higher-end kitchen, there might also be a butler's pantry where china is stored and where there are sinks and a dishwasher."

Another favorite of Georgis's is a five-foot-square kitchen he designed at the Carlyle Hotel—"a tiny space with everything in it—and the couple still ordered coffee from room service," he says. "That's my ideal kitchen—a phone with room service on the other end." □

the countertops ("It's dead white and very, very dense"), poured terrazzo for the floors ("They're old-fashioned"), oak for the paneling and upper cabinets and brushed stainless steel for the lower cabinets. "The steel reflects light onto the oak; the wood adds warmth to the steel. Oak laces its way through the other rooms in the apartment as well," he points out. He installed a Sub-Zero refrigerator and two Thermador

ovens (above) and put an Elkay sink in an alcove (right).

Georgis designed the oval breakfast table, with a marble top and a steel base, and a banquette, "with white shiny vinyl, which is great for kids."

The most striking element is the large saltwater aquarium, built into the wall between the breakfast area and the cooking area (above and top right). "We wanted something dramatic in a space that's windowless," says Georgis.



A close-up photograph of a red leather sofa and patterned yellow and red curtains. The sofa is on the left, and the curtains are on the right. The text 'D O N G H I A' is overlaid in the center.

D O N G H I A

FURNITURE

WALLCOVERING

TEXTILES

ACCESSORIES

BY MARRIS LAY TABLE, CERAMIC PLATE BY RUDOLPH & GARDNER
1-4-67 BY JOHN ROSSIGNOL LTD DRAWINGS FROM JENNIFER HART AND
1-4-68 NIKA SUEFFA PHOTOGRAPHY LUPIN



Rainbow Bed

Continued on Page 10



Fortune Can't See

CHARLES P. ROGERS • EST. 1855

NEW JERSEY: 300 ROUTE 17 NORTH, EAST
RUTHERFORD (CLOSED SUNDAY). 201-933-8300.

WE SHIP ANYWHERE.
www.charlesprogers.com

greeeeeeeeeen

EDELMEIN LEATHER

For leather specialist in your area call 800-886-TEDY

THE SKREBNESKI EYE

CELEBRATING FIFTY YEARS OF THE PHOTOGRAPHER'S RAVISHING WORK

Among the photographs in *Skrebneski: The First Fifty Years*, to be published in September, is Victor Skrebneski's 1991 image of a Givenchy model in the grand salon of the couturier's Paris residence.



MY PHOTOGRAPHS ARE USUALLY MADE WHERE THEY WERE MADE, AND THAT'S WHERE I WOULD LIKE TO BE. I WAS BASED IN PARIS FOR FIFTY YEARS, AND I GAINED RECOGNITION WITH ESTÉE LAUDER IN THE 1960S, WENT ON TO PHOTOGRAPH

for major fashion houses—Chanel, Givenchy, Galanos, Carolyne Roehm—and established a reputation for portraits and architectural studies. *Skrebneski: The First Fifty Years* is published in September by the Swiss firm Edition Stemmle and distributed

in the United States by Abbeville Press—the photographer has brought together one hundred and eighty of his own images, including portraits of celebrities such as Truman Capote, Orson Welles, Bette Davis, François Truffaut, Sharon Stone,

and David Bowie and Iman. “It took between a year and a half and two years,” he says of the editing process. “The book isn’t chronological—one photo would remind me of another, so we’d use it.” Those he selected, he adds, “were

continued on page 102



Some meetings leave you with a sense of wonder.



This one can leave you with a sense of security.

A new life has just come into yours. How do you provide security that lasts far into the future for your newborn? That's where meeting with one of our agents can help. Northwestern Mutual Life has consistently been rated "the most financially sound life insurance company" in a FORTUNE[®] magazine survey. Which means that, no matter what happens to you, tomorrow's dreams can still come true.

Have you heard from The **Quiet** Company?
**Northwestern
Mutual Life**

THE SKREBNESKI EYE



LEFT: A 1967 portrait of Vanessa Redgrave exemplifies the photographer's classicism and purity of form.



RIGHT: Carole Bouquet at Coco Chanel's apartment in Paris in 1988. "She was Chanel's image for years and years," Skrebneski notes.

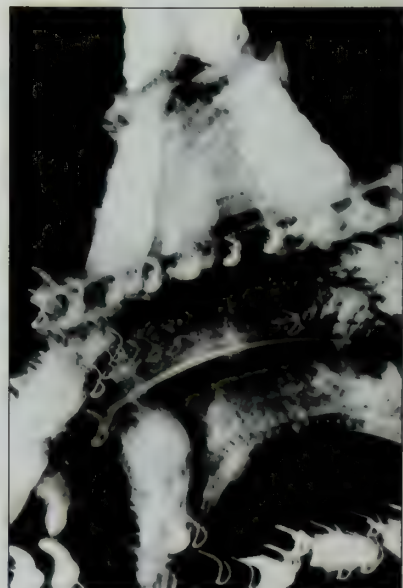


continued from page 100

very important in my life."

The book is being published in concert with a show of his work at Columbia College of Chicago's Museum of Contemporary Photography, from September 11 to November 6. For information, contact the Museum of Contemporary Photography, 600 South Michigan Avenue, Chicago, IL 60605; 312/663-5554. □

LEFT: A Galanos model at Rosecliff in Newport, Rhode Island. BELOW: *Eiffel Tower*, 1986, shows the photographer's experiments with motion.





The true measure of

For nearly half a century, Toyota Land Cruisers have been travelling the globe, creating

a sport utility vehicle is not

paths where there once were none. Now they're even better equipped for the journey. The

where it can go.

V8-powered Toyota Land Cruiser with available seating for eight. Darwin would approve.

But rather, where it has been.



Land Cruiser

TOYOTA | everyday

1-800-GO-TOYOTA ♦ www.toyota.com

©1998 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. Toyota reminds you to Tread Lightly!®

SECRETS OF CUSTOM WORK

TALENTED CRAFTSPEOPLE BEHIND THE SCENES

NAOMI LEFF

When Steve Nanz and his partner, Carl Sorenson, started Nanz Custom Hardware, they focused on restoring antique hardware. "A client would have just purchased an apartment in a prewar building on Fifth Avenue, and we'd take out all the hardware, polish it and bring it back," explains Sorenson. "But we realized that there were never enough knobs to go around. So we started manufacturing replacement hardware."

Now designers such as Naomi Leff (right, with Nanz) rely on this workshop for high-quality doorknobs, levers, pulls and hinges (below). For a house she was decorating in Colorado, Leff designed the hardware and turned to Nanz for the manufacture. "We wanted substantial quality, and we also wanted the hardware to feel handwrought, in the spirit of cold-rolled steel," she says. The resulting pieces are in



hand-hammered, waxed and blackened bronze, with a finish that's "not shiny—it's dark and becomes more beautiful as it's used," says Sorenson.

Nanz also has Neoclassical-style roped and beaded

knobs and roped Georgian-style knobs (above). Adds Leff, "They'll do special hardware that fits into hidden doors, pocketed panels and secret panels—they'll develop anything we need."

continued on page 108



GUCCI
timepieces



S. HARRIS

Featured fabrics include Dance • Bihar • Noah • Timor • Kaleidoscope

Teflon®
FABRIC PROTECTION

To the trade

Corporate Offices • P.O. Box 470490 • Tulsa, OK 74147 • 800/999-5600

Atlanta • Boston • Charlotte • Chicago • Cincinnati • Dallas • Denver • Honolulu • Houston • Laguna Niguel • Los Angeles • Minneapolis
Montreal • New York City • Philadelphia • Portland • Sacramento • San Diego • San Francisco • Scottsdale • Seattle • Troy • Tulsa • Vancouver • Washington, D.C.

"The soul of the apartment is in the carpet"



A late 19th century Persian Sultanabad carpet measuring 17'6" x 13'6" in a boldly conceived garden pattern of large scale floral devices which diaper a cream color background. The whimsical nature of this genre of carpet is shown to perfection in this outstanding example. Geometry and playfulness are it's most endearing qualities. The major border consists of a warm rust ground on which all the interior devices have been compressed into meandering patterns. Denim blue, cocoa, apricot, khaki, coral and some accents of midnight blue add to the drama of this carpet.

This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.

Doris Leslie Blau LTD.

*A Dealer Interested in this Art Form in America
An Appointment Is Suggested*

ANTIQUE AND EXEMPLARY CARPETS
AND TAPESTRIES

in New York:
724 Fifth Avenue Sixth Floor
New York, NY 10019
Telephone 212-586-5511
Fax 212-586-6632

<http://www.dir-dd.com/doris-leslie-blau.html>

SECRETS OF CUSTOM WORK

continued from page 104

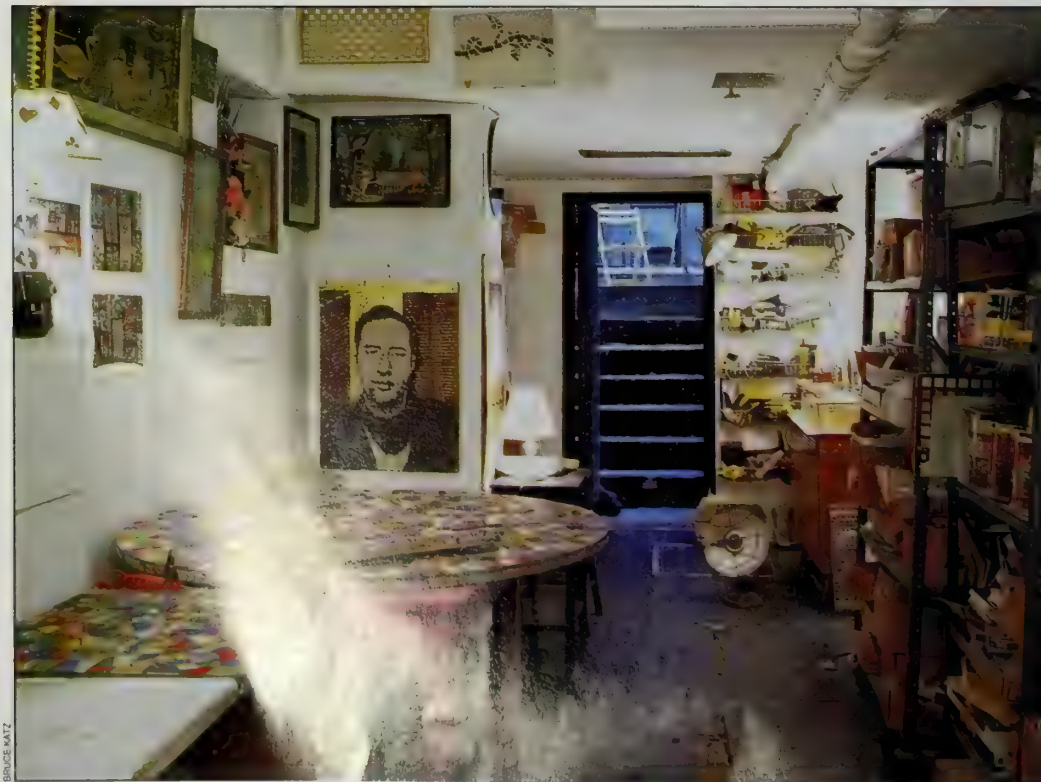


VICTORIA HAGAN

Mosaic specialist Susan Brown began her career in an unusual way: "I was working as a tile setter for a landlord in Washington Heights," she recalls. "I'd travel on the subway each night, and I'd always see holes in the tiles

of the station. So I started fixing them."

After receiving commissions for mosaic projects in the late 1980s, she started her own mosaic and tile workshop, SerpenTile (bottom), in Manhattan. An early mosaic Brown crafted for a restaur-



rant caught the eye of designer Victoria Hagan (above left, standing, with Brown). "She uses beautiful colored tiles as well as gilt," says Hagan. "She uses mirror shards too; it's hard to find people who can work with those."

Brown cuts all of her tiles by hand and admits that the centuries-old art she practices requires considerable time. Many of the mosaics Hagan requests are for clients' baths, but Brown also creates mosaic furniture, wall and floor medallions and table-tops (above), including one that she says was directly inspired by the work of Gaudí and Jujol. "There's a bit of anarchy to it," she notes. "Whenever anybody breaks a dish, I say, 'Don't worry—we can always make something out of it!'"

continued on page 110

Brunschwig & Fils®



*Available Silk and Wool Serpents, Wall to Wall® contemporary Trunks on Baltimore Channelbook
Sculpture Series, Check, pillow, 1991 Alan Morris, Premier Wines, Mark Inc., Fine Carpets*

Through Architects and Interior Designers

800/368-0368 OR 610/381-1300

SECRETS OF CUSTOM WORK

continued from page 108

KELLY HOPPEN

They're unbelievable perfectionists," says

Kelly Hoppen, explaining why she requested that David Linley & Company, a London-based cabinet-maker, create a cabinet she needed. "I wanted it paneled in leather, and I knew that

would be difficult. But they did a fantastic job."

"Our work is a blend of classical tradition with the very finest craftsmanship," says Linley (below, with Hoppen and designer Tim Gosling, right), who is the son of Princess Margaret and who

began the company in 1985. "We listen very carefully to the brief given to us by our clients: how a cabinet will be used, what the desk has to do, how high the dining table should be, how many people it has to seat."

His tailor-made furniture

goes well beyond cabinets; on a recent visit Hoppen admired a chair with burl walnut inlays and a gentleman's walnut desk with macassar ebony stringings and drawer handles and inlaid with black leather (below left). There was also a sycamore scroll bench with ebonized-sycamore detailing (below).

For a newly built house in the English countryside, Hoppen turned to Linley for a paneled hallway, a curved bookcase, a dining table and chairs and a liquor cabinet, among other pieces.



"We listen very carefully to the brief from our clients: how a cabinet will be used, how high the dining table should be."

As I See It, #44 in a series
Ivo Von Renner
"Road Trip"
Polaroid Photography



THE BOLD LOOK
OF **KOHLER.**

Think of the KOHLER BodySpa™ as an oasis, no matter where you find yourself. A place you can go and leave it all behind. To invigorate. To relax. With pulsating jets and a soothing waterfall, the BodySpa is unique to this world. And perfect for yours. Call 1-800-4-KOHLER, ext. AA9 for our video showing custom applications. www.kohlerco.com

©1998 by Kohler Co.

SECRETS OF CUSTOM WORK

continued from page 110

THAD HAYES

We certainly don't have anything in New York quite like it," Thad Hayes says of Galaxy Glass and Stone in Fairfield, New Jersey. "Their facilities are huge, and they keep a lot of things in stock. They have access to interesting materials one can't always find." One of the designers in his office recommended Galaxy to him; Hayes has since gone to the company regularly for mirror work. "We've had very complicated beveled mirrors done in a thirties or forties style," he says. "They did a pair of beautiful mirrors for a Palm Beach house."

Galaxy works with stone as well, including marble, granite, onyx and semipre-



GEORGE OBRIVSKY



GEORGE OBRIVSKY



GEORGE OBRIVSKY

"Their facilities are huge, and they have interesting materials one can't always find," says Hayes.

cious stones. Says partner Gregory A. Csaki, "We're constantly trying new, creative, cutting-edge things." He mentions in particular their cast glass, such as a sixty-millimeter-thick piece with a bullnose edge and a textured surface (left). "We use the cast glass for fancy decorative tables, for instance," says Csaki (above, left, with Hayes).

Hayes also likes silk or metal that is laminated with glass; the pattern Stonehenge has a layer of woven wire encased in inch-thick ultraclear glass (above). "The laminations can be used as partitions, doors and tabletops and can be anywhere from a quarter of an inch to two inches thick," he remarks. Galaxy's patented Silk-glas treatment, popular for tabletops (left), is nonstaining, diffuses light and has a silky surface.

continued on page 116

YOUR TIME IS PRECIOUS.



STEEL WATCH WITH DIAMONDS
INTERCHANGEABLE BRACELET

BOUCHERON

JOAILLIER DEPUIS 1858
PARIS

PRINCESS JEWELS COLLECTION
BEVERLY HILLS, CA - 310.276.5556

FOR INFORMATION ON AN AUTHORIZED BOUCHERON FINE JEWELER NEAR YOU, PLEASE CALL 800.367.5407

bulthaup at the center of home life:
concentration on the essentials

bulthaup creates kitchens that are the center of home life, no matter what size the actual room is. It is not a question of price, but of taste, because bulthaup kitchen systems embody everything people of exceptional taste cherish – functionality and style, quality and durability.

bulthaup will be happy to provide you with complete information on fascinating possibilities of furnishing your kitchen as the center of home life: the bulthaup book is your essential guide on what to look out for when making new plans. It is yours for \$ 24 (incl. postage). Just call 1-800 808 2923, or visit one of our bulthaup showrooms.

New York
bulthaup corporation, 578 Broadway, tel. 212 966 7183

Philadelphia
bulthaup studio inc., 132 North 3rd Street, tel. 215 574 4990

Boston
bulthaup @repertoire, 114 Boylston Street, tel. 617 426 3865

Los Angeles
bulthaup LA, 153 S. Robertson Blvd., tel. 310 288 3875

San Francisco
bulthaup @LIMN, 290 Townsend Street, tel. 415 543 5466

San Diego
bulthaup la jolla inc., 7629 Girard Ave. C3, tel. 619 456 8530

Salt Lake City
bulthaup, tel. 801 474 9372

Available through your Architect or Interior designer
Visit bulthaup at: www.bulthaup.com

bulthaup





SECRETS OF CUSTOM WORK

continued from page 112

MARIO BUATTA

If you've found something that's very old and rare, they can reproduce it exactly," designer Mario Buatta (right) says about the New York decorative hardware dealer and manufacturer E. R. Butler & Co. "They do such special things that it feels more like an art."

Owner Rhett Butler emphasizes Colonial, Federal and Georgian doorknobs—many in hand-cut crystal (below)—doorstops, handles, window fittings and more. "We have over fifteen thousand original drawings, some going back to the seventeenth century, and we adapt them into different sizes or into different products that may not have existed in the past but that are used today."

Butler also represents Eu-



ropean manufacturers of such pieces as a Venetian patinated-bronze knocker (above), made by the same family for centuries. "A few people in England and France do this," Buatta says. "But in the United States, they're tops."

continued on page 128



LILLIAN AUGUST



Fine Furniture & Fabrics
To The Trade 828.433.3200
<http://www.drexelheritage.com>

AVERY BOARDMAN HEAD-BED

SOFAS • SOFABEDS • CHAIRS • OTTOMANS • CUSTOM BEDDING • DAYBEDS • HI-RISERS

AVERY BOARDMAN LTD / HEAD-BED • D&D BUILDING, 979 THIRD AVE., N.Y. N.Y. 10022

TEL: 1.800.501.4850 • 212.688.6611 OR 212.688.7123 • FAX: 212.838.9046

Style #B112 Queen Size Sofabed -
The only sofa in the world to
contain the "Steel Weave" mechanism
available with a fully reversible
interior mattress.

CALL: 1-800-501-4850 FOR THE NEAREST SHOWROOM

Beacon Hill

ATLANTA, GA • BOSTON, MA • DALLAS, TX • DANIA, FL • HOUSTON, TX • LOS ANGELES, CA • PHILADELPHIA, PA
SAN FRANCISCO, CA • SEATTLE, WA • TROY, MI • WASHINGTON, DC

CALLARD & OSGOOD

CINCINNATI - W.B.D. DESIGN CENTER • ST. LOUIS • FRANK TURNER • CHICAGO • MINNEAPOLIS • RITA HABERLEACH

IN PARIS:

12, RUE DE L'ÉLIE, 75007 • 33 1 45 55 19 81

CATALOGUE AND PRICE LIST • \$35 CREDIT / THROUGH YOUR INTERIOR DESIGNER OR ARCHITECT

Room Design: Penny Ginn, Elaine D'Amico
Photography: Frank Riller

 *Loro Piana & C. ITALY*
100% CASHMERE



 *Loro Piana*

The evolution of the computer ends with Z.

Introducing the Z1 from NEC. Sleek, elegant, compact, it's the ultimate refinement in PC design. With its unique flat panel screen, wireless keyboard and all-in-one design, the Z1 occupies just a ten-by-ten-inch square of desk space. You'll also find the Z1 as fast and easy to set up as it is

to use. In fact, you'll be up and running within minutes. Plus the hard drive, monitor and RAM are quickly and easily upgradable, so it won't become extinct anytime soon. The new Z1. It's quite possibly the world's most evolved computer. Visit www.nec-z1.com for a dealer near you.

Intel® Pentium®III Processor 450MHz / 96MB Memory / 8.4GB Hard Drive / DVD / Modem / 3D Graphics / Network-ready

Z1
NEC





When referring to hard drive capacity, GB stands for one billion bytes. Some utilities may indicate varying hard drive capacities.
Total user-accessible capacity may vary depending on operating environments. NEC is a registered trademark of NEC Corporation used under license.
Intel, the Intel Inside logo and Pentium are registered trademarks of Intel Corporation.





LANGLEY BOOKSHELF
Catalog Available

62 GREENE STREET / NEW YORK, NY 10012 / (212) 343-2299 / Fax (212) 343-0485
CHICAGO DANIA LOS ANGELES SAN FRANCISCO DALLAS HOUSTON



We made Bills better by not changing a thing.

1-800-63-KHAKI

www.billskhakis.com

READING EMBROIDERED

Sterling Silver
The Eternal Element of Style



Available at:
Steve Rambo - New ID
Jeweler's Touch - Concord, CA
Zina - The Store - Beverly Hills, CA
Eye on Design - Humble & Simpson, IL
Lux Bond & Green - West Hartford, CT
Shreve Crump & Low - Boston, MA

zina
STERLING SILVER

800-336.3822 • 310.286.2206



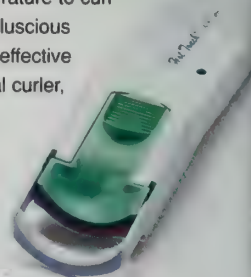
Captivate That Curl!

The Hot Touch™ heated Eyelash Curler curls and sets your lashes all day long with just one touch. In seconds, the special silicone strip heats to the perfect temperature to curl and set long, luscious lashes. More effective than a manual curler, you'll see an incredible difference in seconds!

Uses 2 AAA batteries.

\$19.95 + \$5.50

s/h. CA res. add \$1.65 sales tax (Code VG). Credit card orders call 1-800-868-3733 or send ck/m.o. to KMC International, 3435 Wilshire Blvd., Ste. 990, Los Angeles, CA 90010. Visit <http://www.kmcint.com>





THE HOUSE *of*
Villeroy & Boch

SINCE 1748

Available at Aubergine, William Glen, Robert's China Silver Crystal Shop, Michael Round, Fragile's, Fortunoff's, Jordano's, Janus, Michael C. Fina, Cook's China, One Silver Place, Fifth Season, Silver-Skillet, Keller's and other fine stores. For a store near you and to receive a free catalog of our dinnerware, silverware, crystal and gift collections please call 1-800-VILLEROY or e-mail us at vbcustsv@unidial.com Pattern shown - Audun

RESPONSIBILITY

True to life.
SOLGAR VITAMINS



Available at Fine Natural Food Stores. For information, SOLGAR VITAMIN AND MINERAL SUPPLEMENTS, 100 Willow Tree Road, Leonia, NJ 07605 USA

When the sun sets,
the diamonds rise



Reverso
Joaillerie

There are
two ways to
contemplate
a Reverso Jewellery
watch. As an exquisite
timepiece set with
stones of the first water;
or when reversed,
a discreetly sumptuous
bracelet that keeps its
practical side to itself.
Either way, it will rise
to the most glittering
occasion.


JAEGER-LECOULTRE

For your free copy of the Manufacture's Book of Timepieces contact Jaeger-LeCoultre,
P.O. Box 1608, Winchester, VA 22604, tel. (800) JLC-Time. www.mjlc.com

ST. JOHN HOME



AVAILABLE AT THE FOLLOWING ST. JOHN BOUTIQUES:

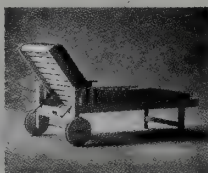
ATLANTA BAL HARBOUR BEVERLY HILLS BOSTON CHARLOTTE CHICAGO DALLAS DENVER HONOLULU LAS VEGAS MANHASSET NEW YORK PALM BEACH PALM DESERT SCOTTSDALE SOUTH COAST PLAZA

FOR INFORMATION CALL 1-877-755-8463

WEATHEREND® ESTATE FURNITURE



HEIRLOOM QUALITY • YACHTBUILDING INTEGRITY • DISTINCTIVE DESIGN
Exteriors and Interiors
THROUGH DESIGNERS AND ARCHITECTS
800-456-6483



SECRETS OF CUSTOM WORK

continued from page 116

ELISSA CULLMAN

I was very fortunate that Jed Johnson recommended Thorp and Srica's restoration work to me many years ago," says Elissa Cullman (right). "They use only time-tested methods and can ensure the quality and patina of the original piece; I couldn't live without them."

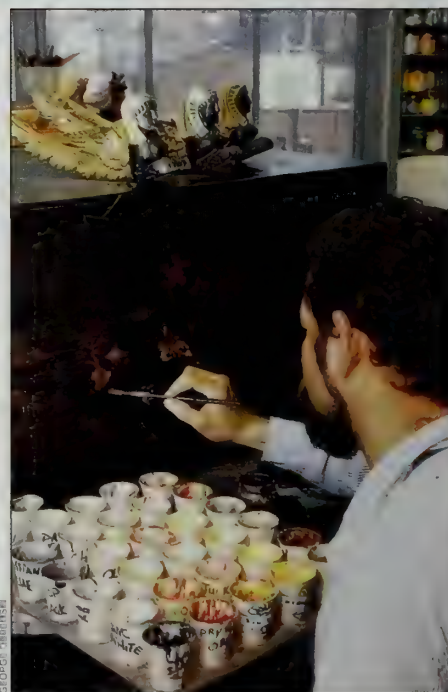
The shop has often modified antiques for Cullman, such as converting a late-nineteenth-century French faux-bamboo washstand with a marble top into a powder room sink (right). The process involved minor repairs to the bamboo frame and matching the finish and



GEORGE OBRINSKI



GEORGE OBRINSKI



GEORGE OBRINSKI

polish using eighteenth-century techniques. She has also had them alter an old linen press to hold a television.

"It's a family business that goes back to 1933," Allen Thorp says of the firm, formerly known as Thorp Brothers, which he runs with his

partner, Branko Srica (above, with the designer). "Our specialty is eighteenth-century English, French and American furniture, and our restorers are undaunted by the most painstaking marquetry, parquetry or japanning [above right]."

"One of the greatest things they do," Cullman points out, "is fix disasters—say, if you inadvertently left a hot platter on a mahogany Chipendale sideboard and the wood became burned and stained. Or if you sat on a Louis XVI chair and it col-

lapsed and one of its legs broke off. They can even restore lacquer if some pieces have fallen off a japanned chest. And I can always count on the integrity of the restoration. They're extremely cautious about how far they'll take it."

continued on page 130



They say your home says a lot about you.

So how do you feel about

being called beautiful,

elegant and very chic?

Defining your sense of style is what decorating is all about. And a good place to start is with the floor. Because, even though this WundaWeve® carpet from Mohawk has borders, the options are truly limitless. Call 1-800-2-MOHAWK for a free Right Choice Carpet Guide. Or visit our website at www.mohawkind.com.

LOOK FOR THE MOHAWK FAMILY OF FINE CARPETS
ALADDIN . HORIZON . WORLD . GALAXY . WUNDAWEVE



CARPETS BY
MOHAWK

Mohawk makes the room.

SECRETS OF CUSTOM WORK

continued from page 128

CLODAGH

Since Jim Toole opened Luminary Tools, a custom lighting manufacturer, four years ago, Clodagh has relied on it for her commercial and residential lighting needs. "He's very good at working things out," she says. "If we're looking for special components or materials, he's very good about sources as well. And his work is always beautiful."

Typically, Clodagh (right, at the studio, and below, with craftsman Marek Biernat) will first create a study model out of foam core or paper—

"because proportions are very important to us"—and then take it to Toole. Together they decide on the materials and engineering. The company has crafted for her everything from a nine-foot, five-tiered chandelier for the Manhattan store Felissimo to small, hourglass-shaped sconces in white glass (right and below right) for Elizabeth Arden's Red Door Salon & Spas. Luminary Tools has also created a curved desk lamp for Clodagh. "She came up with the inspiration for that interest-



ALEC MARSHALL



ALEC MARSHALL



ALEC MARSHALL

ing shape," Toole explains. "There's a halogen lamp at the base, and the orientation of the light makes a nice light-and-shadow effect."

Toole notes that his business has grown quickly because he provides architects and designers with lighting that incorporates up-to-the-minute technology and looks exactly the way they want it to look.

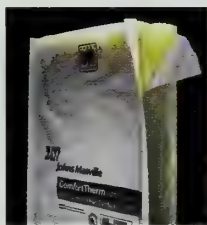


If the idea of installing insulation makes you think of these, you haven't heard of ComfortTherm.[™]

Installing insulation will never conjure up images of agony, misery or torture again, as long as you use ComfortTherm[™] encapsulated insulation. ComfortTherm[™] is wrapped in plastic, creating a barrier between you and the fiber glass. Which means there's less dust. And less dust means less itching. But ComfortTherm[™] doesn't just make your remodeling project painless, it's also superior to



Ordinary Insulation
produces dust that makes installation messy and uncomfortable



ComfortTherm[™] Insulation
is poly-wrapped, so there's less itch and dust during installation.

ordinary insulation after it's installed. ComfortTherm[™] has a built-in, poly vapor barrier which is twice as effective as Kraft facing. ComfortTherm[™] can easily be installed in walls and between floors, and a wide range of R-values are available. Even getting information is easy. Call 1-800-654-3103 for a free ComfortTherm[™] brochure or visit our website at www.jm.com/comforttherm.

JM Johns Manville



SECRETS OF CUSTOM WORK

continued from page 130

GEOFFREY BRADFIELD

I've gone to Grand Illusion for years for the most beautiful decorative painting and faux finishes," says Geoffrey Bradfield. "I had them do an Art Moderne stencil in my bedroom, and they even redecorated my piano with an Art Déco-style finish. The range of what they do is simply amazing. For example, they stenciled a client's library walls and furniture in a pattern resembling a Fabergé egg."

When Bradfield decided that a client's breakfast room in Stamford, Connecticut, should have an Oriental influence, he knew where to turn. "The room is done in panels that were meticulously painted to look like bamboo," says Bradfield (right, with craftsman Ryan Pollastro). "The space is a breathtaking bamboo curtain."

"We specialize in photorealistic finishes," says owner Pierre Finkelstein. "We don't do the usual fanciful trompe l'oeil but exact matches of

materials, whether it be marble [below], wood grain or replications of missing paneling [below right]. One of our projects was to paint wood pedestals to look like Italian marble for the deco-

rative arts galleries at the J. Paul Getty Museum. Another job involved doing all the wood paneling, marquetry and three-dimensional ornaments for a house, and some of the ornaments were paint-

ed on glass. We embrace old documents and techniques but use them in a modern setting. Grisaille, glazing, patinas, plasterwork, gold leaf, stenciling, embossed leather—we like a challenge."





At 25, I wanted to MAKE vice president.

At 35, I wanted to MAKE my first million.

At 45, I wanted to MAKE enough to buy the company.

Now all I want is to MAKE it around this track two-tenths of a second faster.



At Lincoln Financial Group, we offer clear, understandable, customized solutions to help you manage, protect and enjoy the work of a lifetime. Call us at 1-877-ASK-LINCOLN. *Clear solutions in a complex world*

www.lfg.com

Estate and Financial Planning • Mutual Funds • Annuities • Life Insurance • 401(k) Plans • Investment Management

© 1999 Lincoln National Corporation. Financial planning services offered through Lincoln Financial Advisors Corp. or Sagemark Consulting, Inc., registered investment advisors. Securities offered through Lincoln Financial Advisors, a broker-dealer. Insurance offered through Lincoln affiliates. Lincoln Financial Group is the marketing name for Lincoln National Corp. and its affiliates. CRN6811-1504

SECRETS OF CUSTOM WORK

continued from page 132



PETER FREED

VICENTE WOLF

This place does all its work by hand—no staple guns—and the guys stand in the shop with tacks in their mouths,” Vicente Wolf says of Peter J. Rizzotto’s upholstery company. Rizzotto, whom Wolf has worked with for eighteen years, uses horsehair and down, hand-tied springs and solid wood frames to craft made-to-order chairs and sofas. He also re-covers antiques. “I consider it couture,” says Wolf (left). “I’ll come in with a client, and they’ll say, ‘I want to be able to sit back a bit more,’ and Pete will measure everything and adjust the height if the legs are too short or too long.”

For a client with a back problem, Wolf and Rizzotto

created a tufted chair with extrafirm horsehair stuffing (below). Another client wanted an L-shaped sofa: “He only wanted to sit on one end, and he wanted that end to be firm; the rest was squishier, for his wife. You couldn’t see the difference, but you could feel it,” says Wolf.



PETER FREED

continued on page 136



© 1998 Barbados Tourism Authority

IMAGINE EVERY SHADE OF BLUE UNVEILING YOURSelves ACROSS A LIMITLESS SKY. HERE, THE HORIZON IS FILLED WITH POSSIBILITY. YOU CAN SPEND ALL DAY ON BEACHES OF PINK AND WHITE SAND. LOSE YOURSELF IN A FLOWER FOREST. PLAY A ROUND ON TROPICAL GREENS. HERE THERE ARE A THOUSAND BEAUTIFUL WAYS YOUR DAY CAN UNFOLD. THE ISLAND OF 1888 BARBADOS

JUST BEYOND YOUR IMAGINATION

OUR TECHNOLOGY HAS BEEN TESTED
UNDER THE MOST EXTREME CONDITIONS.
LIKE YOUR KITCHEN FOR EXAMPLE.



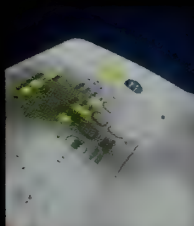
If carbon reinforced polymer can help Dennis Conner's 80-foot *Stars and Stripes* withstand the forces of nature, surely it can wash a stack of dinner plates. Fisher & Paykel's DishDrawer has carbon impregnated polymer drawers so it's quiet, reliable, and rust resistant. And we use the same durable material in the rest of our equally innovative appliances.

Apparently we aren't the only ones impressed by our technology. For that very reason, Dennis Conner has teamed up with us. And while he's been busy preparing to win another America's Cup, our products have been winning industry awards. Like the 1999 Industrial Design Excellence Award and Home magazine's American Building Products Award.

To see our complete line of appliances, visit your nearest Fisher & Paykel dealer. And to see our technology at work, come see us at the next America's Cup.



DISHDRAWER



LAUNDRY



Fisher & Paykel
THE INNOVATORS

www.fisherpaykel.com • 1-800-863-5394

SECRETS OF CUSTOM WORK

continued from page 134

SOPHIE HICKS

A lot of people think a twinkly glass chandelier is very smart—I don't," says Sophie Hicks (left). So she calls on Thomas and Vines and does "the most incorrect thing you can do": She has her chandeliers flocked with velvet. "The usual idea is that crystal should catch and reflect light, but the flocking makes it dead and surreal."

Thomas and Vines began flock coating in 1968 and now flocks everything from furniture to shoe displays. Items are sprayed with glue and then with an electrostatic coating of velvet filaments (below). "They'll flock anything—I'm not at all the odd one," says Hicks. "They do all sorts of peculiar things." □

See AD Directory for resources.



JONATHAN PUNNINGTON

Mandalay
曼德勒
by

FREDERICK
COOPER



MY105T

2545 W. Diversey Ave. Chicago IL 60647
Phone: 773-384-0800 Fax: 773-384-7526
www.frederickcooper.com





Take heart in the fact that you can't own this carpet!

It was purchased by someone who cares as deeply as you about the beauty and art of the handmade oriental carpet. Take pleasure in the fact that vegetable dyes and handspun nomadic wool, and a spontaneous approach to traditional design, are once again the basis for selecting an oriental carpet. Not least of all, take notice of the dealers who represent the finest weavers on earth, because it is their job to show you the antiques of tomorrow today: the one carpet that no one else can have.*

The naturally dyed carpets of

WOVEN LEGENDS® & BLACK MOUNTAIN LOOMS®

ALEXANDRIA, VA • 703. 548. 0909
ALAN MARSCHKE'S
ORIENTAL RUG GALLERY

BERKELEY, CA • 510. 526. 1087
EMMETT EILAND RUGS

BOSTON, MA • 617. 262. 1529
DECOR INTERNATIONAL

BRATTLEBORO, VT • 802. 257. 0471
CANDLE IN THE NIGHT

CHARLOTTE, NC • 704. 375. 5101
GABRIEL, MENEFFEE & ASSOC.

CHADDS FORD, PA • 610. 388. 6150
HOLLY PETERS ORIENTAL RUGS

CLEVELAND, OH • 440. 333. 2320
MCDHURRIES

DENVER, CO • 303. 320. 6363
SHAVER-RAMSEY

HARTFORD, CT • 860. 522. 6368
J. NAMNOUN ORIENTAL
RUG GALLERY

KANSAS CITY AREA • 913. 362. 2006
MUNDY & YAZDI ORIENTAL RUGS

LEWES, DE • 302. 645. 9047
JOSEPHINE KEIR, LTD.

MORRISTOWN, NJ • 973. 425. 2800
RUG & KILIM

NEW YORK, NY • 212. 674. 1144
ABC CARPET & HOME

PHILADELPHIA, PA • 215. 849. 8030
MATERIAL CULTURE

PITTSBURGH, PA • 412. 422. 0300
O'BANNON ORIENTAL CARPETS

ROCHESTER, NY • 716. 325. 3110
THOS. R. PADDOCK
ORIENTAL RUG EXCHANGE

SAN FRANCISCO AREA, CA • 800. 707. 7847
ALEXANDER'S DECORATIVE RUGS

SANTA MONICA, CA • 310. 451. 9008
DON BLATCHFORD
CARPETS & ART

SCOTTSDALE, AZ • 602. 941. 2995
DAVID E. ADLER, INC.

SEATTLE, WA • 800. 624. 6273
PANDE CAMERON

WASHINGTON, DC • 202. 328. 8440
TROCADERO TEXTILE ART

WILLIAMSVILLE, NY • 716. 634. 2727
KNOT BY KNOT

* Even when a design is repeated, its interpretation is entirely unique, as in the Black Mountain Looms Kentwilly N° 73A carpet shown, woven by Fadime Pekgöz and Aynur Öztürk in Sarialan village, Turkey. This carpet took over eight months to complete.

McMILLEN INC. AT SEVENTY-FIVE

BENCHMARK FOR THE FIRM THAT DEFINED A PROFESSION

By Jeffrey Simpson

SPEAKING ABOUT MODERNIST INTERIORS sometime in the midcentury, the redoubtable Eleanor McMillen Brown, who began the design firm McMillen Inc. in her East Side town house in 1924, noted: "There is nothing more trite than a set period—any antique period bought intact for today's living. But, by the same token, a contemporary house that ignores all vestiges of the past in order to express a purely modern philosophy runs the risk of becoming a stagnant document of its own time."

"Taste is relative, but to be positive



and vital it must respect the past, accept the present and look forward with enthusiasm to the future."

Armed with this credo and guided by Mrs. Brown's smoothly gloved iron hand for much of its seventy-five-year history, McMillen helped to define the interior design profession and has continued to be central to it. The longest lasting business of its kind in the United States, McMillen has a versatile history of design that includes 1920s mirror-paneled interiors and Gilbert Poillerat and Jean-Michel Frank furniture from the 1930s, as well as the conservatively styled grand rooms that are often thought of in connection with the firm.

continued on page 140



McMillen Inc., which marks its 75th anniversary this year, continues to display a classic yet versatile approach to design. **FAR LEFT:** Founder Eleanor McMillen Brown in 1960.

ABOVE: Anne Cox Chambers's Atlanta living room was redone by president Betty Sherrill. **LEFT:** The living room of Babe and William Paley's house in the Bahamas.



Nothing gets your attention like wallpaper.

To bring your walls to life, visit any local retailer. www.wallcoverings.org © 1999 Wallpaper Council.



McMILLEN INC. AT SEVENTY-FIVE

continued from page 138

There is a dazzling client list stretching back to Colonel H. H. Rogers of Standard Oil, Marjorie Merriweather Post and even Sister Parish in her youthful incarnation as a society lady (her mother hired McMillen to do Sister's first house). Over the years Mrs. Henry Ford II, Rose Kennedy, Paleys and Rocke-

fillers have all come to McMillen to provide the proper look for their Park Avenue duplexes, Hobe Sound villas, Southampton and Connecticut Colonial American-style manses and neo-Renaissance châteaux. McMillen projects completed in the 1990s have included Ambassador Anne Cox Chambers's house in Atlanta (see *Architectural*

Digest, March 1994) and a traditional interior within a glass-and-steel 11,000-square-foot penthouse duplex for a high-profile corporate executive (see *Architectural Digest*, December 1997).

McMillen's alumni list is as impressive in the design world as its client list is in the world at large. Albert Hadley, *continued on page 142*

RIGHT: The library of Anne and Henry Ford II's Michigan residence featured a van Gogh landscape, a Degas portrait, right, and paneling by Grinling Gibbons.

FAR RIGHT: McMillen designers Luis A. Rey and Dale Montgomery used architectural details to create a traditional interior within a contemporary Manhattan high-rise.



ABOVE: Louis XVI chairs surround a Poillerat dining table in Gregory Smith's New York triplex, one of 12 residences the firm did for him.

RIGHT: Rey covered the walls of a Park Avenue apartment's breakfast room with a collection of 18th-century French watercolors of birds.



{An explanation as to what makes each of the three Corvette models special.}

Why the country needs an arsenal of Corvettes.

By Jim Campbell, Corvette Brand Manager

Since the very first roadster in 1953, the Corvette[®] has captured the hearts of sports car enthusiasts the world over with its very American blend of high performance, dramatic style and remarkable over-the-road agility. In 1999 this



{ Aerodynamically sophisticated like all Corvette models, the coupe is the classic Corvette fastback design. }

lineup of Corvette models pushes the performance envelope to an even higher level, each with a winning personality all its own.

The Coupe. The Soul of Corvette.

The qualities that have made the Corvette an American performance icon are alive and well in the fifth-generation coupe you can drive today. Underneath its vaultlike structure (that is four times stiffer than the previous generation) are lightweight aluminum suspension pieces, massive four-wheel ventilated power disc brakes with a sophisticated antilock system and precise, variable-effort power rack-and-pinion steering.

But of course, the defining characteristic of every Corvette is its aluminum LS1 V8 with 345 horsepower at 5600 rpm and 350 lb.-ft. of torque at 4400 rpm. This award-winning engine is equipped with Sequential Fuel Injection (SFI), electronic "drive-by-wire" throttle control and enough virtually seamless power to get your adrenaline flowing each and every day.

The Convertible. The Open-Air Corvette.

With its distinctive shape complete with "water-fall" bodywork between the seats, this open-air Corvette provides a driving experience that can be savored on your favorite stretch of road, over and over again. Remarkable in its everyday versatility, the Corvette convertible comes complete with a full trunk, providing 13.9 cubic feet of luggage space with the top up (enough for two golf bags) and 11.2 cubic feet with the top down.

The Hardtop. The Ultimate Performance Corvette.

Even more rigid and lighter than the coupe, the hardtop is the Corvette for sports car purists. Equipped with the close ratio, six-speed manual transmission only (a sophisticated four-speed automatic is standard in the other Corvette models) and Z51 suspension, the hardtop

takes all the qualities that make the Corvette such an exceptional performance car to begin



{ Performance for performance sake, the hardtop is the ultimate Corvette for sports car purists. }

with and hones them to an even higher degree of brilliance. The hardtop provides the enthusiast with the ultimate Corvette driving experience.

With Corvette, the Choice Is Yours.

We'd like you to test drive the distinctive coupe, the sensuous convertible or the remarkable hardtop for yourself. See why we feel the Corvette lineup for 1999 is, we're proud to say, the finest group of sports cars we've ever produced.

The Only Sports Car
That Matters.



CORVETTE



McMILLEN INC. AT SEVENTY-FIVE



ABOVE: Sherrill and Ethel Smith added whimsy to a Manhattan duplex with palm tree torchères. ABOVE RIGHT: Fortuny fabric envelops the dining room of a house they did in Atlanta.

RIGHT: For the master bedroom of a residence outside New York City, Smith and John Drews incorporated mostly 18th-century French furnishings.



continued from page 140

the longtime partner of Sherrill and Ethel Smith, and the late Mark Hampton both worked at McMillen early in their careers. Hadley, quoted in Erica Brown's book *Years of Interior Design*, gives the clue to McMillen's early success and unique culture: "Until Eleanor came along, the lady

owners were doing pretty, comfy houses without much direction or point of view. It was her strong design consciousness that made McMillen different. I think Eleanor was ahead of her time—her sense of adventure in bringing things together that were totally compatible but not of the same period."

Brown herself, who remained involved in the business until several years before her death in 1991 at the age of one hundred, strongly made the point that, from its inception, McMillen was just that—a business. It wasn't simply decorating. Before her there had been Elsie

continued on page 144

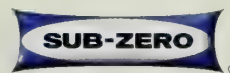


GENERATIONS OF PASSION.

AND A NEW PLACE TO PRESERVE THEM.



Introducing wine storage as only Sub-Zero could make it. Four models, each with two distinct temperature zones, provide the ultimate storage conditions for 46 to 147 bottles. Choose stainless steel door styles or match your cabinetry beautifully. For a free catalog: 1-800-444-7820 or www.subzero.com



CALIFORNIA

Abbey Carpet of San Francisco
San Francisco, 415 752 6620

Carousel Custom Floors
Pasadena, 626 795 8085

Carpets and Floors, Inc.
Monterey, 831 372 2300

Coles Carpets
San Diego, 800 660 5140

Interiors & Textiles
Palo Alto, 650 493 1700

Tuttle's Carpet One
Laguna Niguel, 949 831 1332

CONNECTICUT

Home Gallery
Glastonbury, 860 659 8476

Kalamian's Rug Shop
New London, 860 442 0615

Morelli's Fine Floor Coverings
New Canaan & Ridgefield, 203 431 9262

MASSACHUSETTS

Faber's Rug Company
Wellesley, 781 235 5996

Harry's Carpet One
Quincy, 617 328 4002

Landry & Arcari
Salem, 800 649 5909

White Rug Co., Inc.
E. Longmeadow, 413 525 4509

NEW HAMPSHIRE

Persian Rug Galleries
Nashua, 800 225 0688

NEW YORK CITY METROPOLITAN AREA

Carpet Trends
Rye, 800 878 5188

Data Carpet
New Hyde Park, 516 352 8700

Einstein Moomjy
New York City & New Jersey, 800 864 3633

Heritage Carpet & Rugs
Poughkeepsie, 914 297 3492

Victor Henschel Floors
New York, 8 1732

Atiyeh Bros.
Portland, 401 752 1111

RHODE

Fain's Carpets
Providence, 401 333 1111

HISTORIC DESIGN

McMILLEN INC. AT SEVENTY-FIVE

continued from page 142

de Wolfe, Ruby Ross Wood and Rose Cumming. These legendary women had each made singular contributions to the interior design world that, together, created a profession. Elsie de Wolfe transformed cluttered Victorian rooms into light, comfortable spaces with Neo-classical decoration and casual chintz upholstery; Ruby Ross Wood developed the first department store decorating service and mixed English, French and Italian antiques with abandon; and Rose Cumming advocated the use of strong colors such as aubergine and unusual materials such as silver paper on the walls.

Eleanor Stockstrom, a St. Louis heiress and, after her marriage to Drury McMillen in 1914, a young society matron, took a three-year course at the New York School of Fine and Applied Arts (now Parsons School of Design) before starting her business. She called her company, located at 148 East Fifty-fifth Street, the first professional full-service decorating firm in America and once explained: "I went to business and secretarial school as well [as the School of Fine and Applied Arts]. I thought if I was going to do it at all, I'd better do it professionally. That's why it's McMillen Inc. and not Eleanor McMillen. I wasn't one of the 'ladies.'" (After her divorce from McMillen, with whom she had a son, Louis, she married architect Archibald Manning Brown in 1934.)

One of the firm's early successes was a so-called hunting box, a country house for Colonel H. H. Rogers, that was jocularly known as the Port of Missing Men. It was done in a popular, rather heavy Colonial American style, with solid beams and wide-plank floors. Much of the furniture was eighteenth- and early-nineteenth-century American, just as its worth, as opposed to that of European antiques, was beginning to be appreciated. At the same time, in the 1920s, McMillen ventured into the world of modernism with a residence featuring pale walls, metal furniture and a mirror-paneled fire surround.

In the 1930s McMillen did a high-style apartment for Millicent Rogers, the colonel's daughter, who was a famous society beauty. The walls of her bedroom were covered in red silk,

and the rug was a bold needlepoint instead of the expected Aubusson or Savonnerie. Among other new clients in the 1930s were Mr. and Mrs. James McDonnell, who filled their enormous McMillen-designed Manhattan duplex and Southampton house with fourteen children (one of whom became Mrs. Henry Ford II). With the McDonnells, the Adolphus Busch brewing family of St. Louis and the Marshall Fields, McMillen motifs such as painted wood paneling, elaborate moldings, tiled floors and leather-covered furniture became established.

The interior architectural work McMillen introduced into its designs was done by Grace Fakes and a team consisting of Marion Morgan, Natalie Davenport and Ethel Smith, whom Brown hired in the 1920s and who stayed with the firm for decades. Ethel Smith, in fact, retired only in the early 1990s.

"Marion Morgan was very informed in history," says Betty Sherrill, a forty-eight-year veteran and McMillen's president since 1977. "She went to England, Venice and France every summer to learn more and to put her knowledge to use buying antiques for the firm." The value of her expertise was dramatically demonstrated in the 1950s when Morgan accompanied Anne McDonnell Ford on a far-flung shopping trip through Europe, buying eighteenth-century English and French furniture, including an entire room with paneling carved by Grinling Gibbons, for the Fords' Grosse Pointe house. Sherrill points out that the number and rarity of the purchases would be impossible to acquire today on any budget.

Luis A. Rey, who joined the firm in 1972, says that they have "a lot of repeat business" with families who move over the years and the children and grandchildren of clients. One "ideal client," Gregory Smith, had twelve houses and apartments decorated by McMillen over a thirty-year period. "I like it," says Rey, "that when a client's apartment is finished, we'll then do the house in the Hamptons, then an office, then their yacht. It's like washing the windows in the World Trade Center: It's never finished."

In the 1930s McMillen began to do

continued on page 148



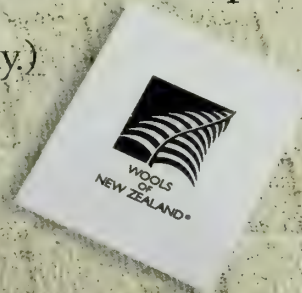
The Wools of New Zealand Brand is a seal of quality which ensures your carpet has met over twenty tests, assuring you of its performance and beauty. If only other things in your home could hold up so well. To learn more about the finest carpets in the world, stop by one of the retailers listed on the adjoining page. For additional information, please phone us at 800-452-8864 or visit us at www.woolnz.com.

Featured carpet is Natural Cobblestone by Avalon.



At least you don't have to worry about the carpet.

(If it has this seal of quality.)



STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606

STONE LEGENDS



For free catalog. (800) 398-1199

FAX (214) 398-1293

www.stonelegends.com • sales@stonelegends.com

• To the Trade • Nationwide Shipping

STONE MAGIC 1-800-597-3606

STONE MAGIC

STONE MAGIC 1-800-597-3606 STONE MAGIC 1-800-597-3606

Innovation: a Miele tradition since 1899.



1929

For 100 years, two elegantly simple words have defined the Miele philosophy: *Forever Better*. These words are exemplified through Miele's dedication to continuous improvement, and a passion for bringing technology to life through masterful engineering.

Forever Better finds fresh expression in the G879 SCVi dishwasher. Innovation is revealed throughout every inch of this superb design. Its enormous capacity offers extra height for oversized plates and stemware, and its unique cutlery tray individually cradles and protects the finest silverware. When a smaller load is required, the Miele Top Solo feature allows the use of the top basket and cutlery tray alone, saving time, energy, and water.

With the soft touch Novotronic console discreetly integrated into the door's edge, access to an unparalleled range of wash programs is right at your fingertips. Miele's unique Update feature allows a service technician to reconfigure these wash programs right in your dishwasher, increasing longevity by taking advantage of future advances in detergents and dishware. Swathed in three layers of insulation, the sound of all this innovation at work is... supremely quiet.

After a century of Miele technological advances that have greatly enhanced our customers' lives, the next century promises to be, well, *Forever Better*. To learn more about the Miele passion for innovation, call 800-579-1167.

Miele®

anything else is a compromise

www.mieleusa.com

MIELE: A TRADITION OF EXCELLENCE

100 YEARS IN THE MAKING

In a small village in Germany in 1899, Carl Miele and Reinhard Zinkann founded a remarkable company based on a simple yet profound philosophy: Immer Besser, or "Forever Better." Miele, now a global company offering a diverse range of products to over 100 countries, stands firmly on this foundation of tradition and progress. "Forever Better" expresses not only the goal of continuous improvement, but also a fervent desire to keep one step ahead. This unquestioning objective of offering its customers the highest standard of quality has been the guiding principle of Miele throughout its first century. Today, third generation descendants of the founders consider Immer Besser to be the bedrock of the Miele philosophy.

Distinguished by an astonishing record of product innovations,

Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?" This quest to

...Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?"

increase the performance of Miele appliances has resulted in many product innovations employing state of the art and, often, first of its kind technology. Yet, it is real life solutions that differentiate Miele.

In a company manual, this distinction is addressed with charac-

teristic Miele forthrightness: "In the long run, success is only possible if you accept personal responsibility for the quality of your products. Foresight and long term planning should not be overruled by faddish, superficial trends."

At Miele, a broad vision of the word "service" begins with the belief that it takes absolute reliability to win a customer's confidence and loyalty – a company's most valuable assets. From research scientists, designers, and engineers to the men and women who sign their name to every machine before it is allowed the Miele nameplate, all are encouraged to cherish and respect their contribution to Miele's service offerings. Miele's highly trained team of service technicians and customer support specialists are the final links in the vast "Miele family" network, upholding this service tradition on a daily basis.

Indeed, consumer confidence, based on Miele's advanced products and expert service, has quietly evolved into worldwide renown for excellence in technology, design, and durability. This reputation for unsurpassed quality has been earned through over one hundred years of devotion to Immer Besser, the Miele credo that will guide the company into the next generation, and the next century.



Above: Miele's ultimate fabric care system clean and care for Nature's finest fabrics with gentle confidence



Top Right: Fully integrated Miele dishwashers feature Novotronic controls plus an Update feature that allows you to take advantage of future technological advance

Right: Advanced Emission Guard sealed system with HEPA filter contain fine particles other vacuum clean spew into the air you breathe



A century of Miele innovation

1899
Carl Miele and Reinhard Zinkann found the company, originally producing cream separators

1901
First tub washing machine is introduced – an idea spawned by a boiler room

1927
Production of vacuum cleaners begins

1929
Europe's first electric dishwasher

1956
The first fully automatic washing machine

1960
The first fully automatic dishwasher

1966
Europe's first electronically controlled turbine dryer

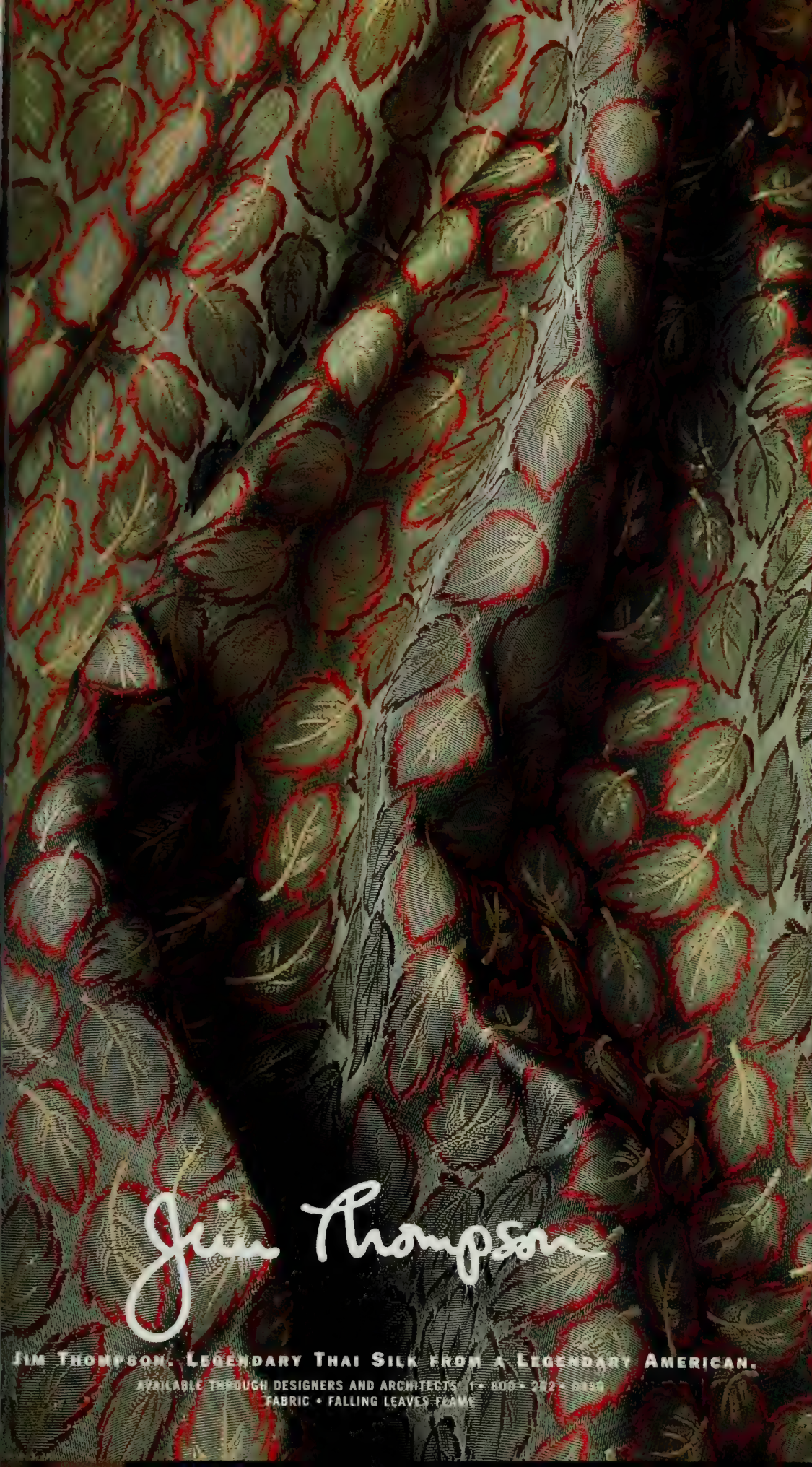
1978
The world's first dishwashers and laundry systems controlled by microcomputers

1987
The world's first dryer designed to automatically adjust oven temperature

1994
The first vacuum cleaner with Advanced Emission Guard™ and HEPA filter combination

1999
Miele opens new United States headquarters in Princeton, NJ

To speak with the authorized Miele dealer nearest you, call 800-579-1167.



Jim Thompson

JIM THOMPSON. LEGENDARY THAI SILK FROM A LEGENDARY AMERICAN.

AVAILABLE THROUGH DESIGNERS AND ARCHITECTS 1-800-282-0838
FABRIC • FALLING LEAVES FRAME

MCMILLEN INC. AT SEVENTY-FIVE



ERARD (1890)



CHICKERING (1892)



BECHSTEIN (1912)



ERARD by LOUIS MAJORELLE

MAXIMILIAAN'S HOUSE OF GRAND PIANOS



THE NEW YORK DESIGN CENTER
200 LEXINGTON AVENUE
NEW YORK, N.Y. 10016
TEL: (212) 689-2177
FAX: (212) 689-2178
www.pianomax.com

continued from page 144

projects involving public commercial spaces (known as "contract work" in the design world), and its debut was impressive. The firm did New York's Cosmopolitan Club in high-Regency style and gave the Steuben showroom on Fifth Avenue a modernist look. Rey is one of the current vice-presidents and owners of the company, along with Sherrill and senior decorator Mary Louise Guertler, and he oversees the contract work.

Sherrill talks about the increasingly collaborative approach taken by the staff that has evolved under her guidance. "You have to be a team player to work at McMillen," she says. And it is this attitude perhaps, along with the openness to good design from any period that Brown advocated, that has allowed McMillen to diversify what had been thought of as its "look" to an even greater degree. "What we're trying to do today is very versatile—it's not just eighteenth-century 'grand,'" says Rey. "We do everything from barns to contemporary interiors." McMillen designer Katherine McCallum, referring to a barn she worked on in Vermont, adds, "I like an interior all the better if it has pitchforks and rough boards in it."

But high quality, restraint and lack of trendiness are still McMillen's trade-

a leopard-print fabric in the entrance hall, and white plaster torchères in the shape of palm trees with climbing monkeys were used in the living room with a formal Neoclassical doorway and rare eighteenth-century Japanese screens.

Today McMillen's challenges and accomplishments range from grand traditional work to projects such as two yachts that were built from scratch in Amsterdam. Guertler recently designed the interiors for a house in Palm Beach where the clients had "cutting-edge" art by Anselm Kiefer, Ed Ruscha and Cindy Sherman but wanted traditional furniture. "We did the rooms in neutral colors—gray, beige and taupe—and everything got along together," she says with deceptive modesty.

For Rey and associate Dale Montgomery, the quintessential contemporary McMillen project was the penthouse duplex belonging to the corporate executive. "It involved everything a designer could dream of—technology, the best antiques and good art," Rey says. Among the latter were works by Delacroix, Monet and Hogarth, with the prize piece being George Stubbs's nearly life-size *Portrait of the Royal Tiger*. Because the building was strongly contemporary, the designers had to take the space down to the bare concrete to

McMillen's alumni list is as impressive in the design world as its client list is in the world at large.

marks, lest anyone think its stock in trade was edged out along the way.

Both characteristic and unusual details stand out in McMillen projects. One apartment designed by Rey featured forty rare botanical prints arranged like wallpaper in the living room and ninety-five French watercolors of birds used similarly on the walls of the breakfast room (see *Architectural Digest*, March 1978). Rey called the "discrimination" and craftsmanship required to choose and mount these "sobering." In a Park Avenue apartment designed by Sherrill and Smith (see *Architectural Digest*, November 1989), there were "whimsical" Rococo Revival chairs covered in

install the nineteenth-century English paneling and other architectural detailing that the client wanted for the traditional interior he envisioned.

All of this was accomplished, of course, by an elaborate process that has been honed over the seventy-five years since Brown set up her full-service decorating firm. As for just what this process is, Betty Sherrill has the last word. "We're characterized by organization, having a complete *scheme*—you show the client three or four fully worked out proposals; you *don't* show them fifteen fabric swatches—and a sense of architecture." Eleanor McMillen Brown, one can only think, would agree. □



Life. Love. Aureolae.



First things first.

Front and center: Circles of light, magically enscribed in ebony, walnut, rosewood and Madrona burl.
On a base of walnut, gilt and brass. From the Victoria and Albert Museum Furniture Collection,
exclusively through the John Widdicomb Company.

Meredith O'Donnell Houston, TX • D. Edmunds Burr Ridge, IL • Porters of Racine Racine, WI • Glabman's Costa Mesa, Los Angeles, Pasadena, Woodland Hills, CA
Gallery of Belle Meade Nashville, TN • Klingman's Grand Rapids, MI • Richard Honquest Fine Furnishings Barrington, IL • Decor House Coral Gables, FL
Linder and Associates Mc Kees Rocks, PA • Classic Galleries Huntington, NY • Hurwitz Mintz New Orleans, LA • Frank Patton Interiors St. Louis, MO
E. J. Audi Fine Furniture New York, NY • Sonoma Interiors Toronto, ONT • Masin's Furniture Company Seattle, WA • Valley Furniture Shop Watchung, NY
Colony House Arlington, VA • Mathews Furniture Atlanta, GA • Greenbaum Interiors Morristown, Patterson, NJ • Parvizian, Inc. Chevy Chase, MD • Beacon Hill
Showrooms Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, New York, Philadelphia, San Francisco, Seattle, Troy, Washington D.C. • Beverly Hall Atlanta, GA

800.845.9472 www.johnwiddicomb.com



Downsview Kitchens
SINCE 1967

Available through interior design showrooms

Visit our website: www.downsviewkitchens.com

DOWSVIEW KITCHENS

SCOTTSDALE Downsview of Scottsdale (480) 563-2577	AZ Kitchens By Deane	NEW CANAAN Kitchens By Deane	CT Signature Kitchens (203) 972-8836	LOUISVILLE (Prospect) Signature Kitchens (502) 292-0645	KY Euro Concepts, Ltd	HUNTINGTON Euro Concepts, Ltd (516) 493-0983	CANADA AB (403) 252-2458
BEVERLY HILLS Downsview Kitchens (310) 858-1008	CA Kitchens By Duane	STAMFORD Kitchens By Duane	CT Wellesley Kitchens, Inc. (203) 327-7008	BOSTON (Wellesley) Wellesley Kitchens, Inc. (781) 237-5973	MA Euro Concepts, Ltd	NEW YORK Euro Concepts, Ltd (212) 688-9300	BC (604) 681-5994
COSTA MESA Kitchen Spaces (714) 545-0417	CA Downsview Kitchens	DANIA (Dcota) Downsview Kitchens	FL Kitchen Studio (954) 927-1100	BIRMINGHAM Kitchen Studio (248) 645-0410	MI Empire Kitchens	MT. KISCO Empire Kitchens (914) 242-9011	ON (416) 481-5101
DEL MAR Kitchen Studio Del Mar (619) 350-5995	CA Downsview Kitchens	NAPLES Downsview Kitchens	FL Kitchens & CO (94) 1 262-1144	PETOSKEY Kitchens & CO (616) 348-6906	MI Jan Merrell Kitchens	TOLEDO Jan Merrell Kitchens (419) 531-0991	OH Downsview Kitchens
MONTEREY (Seaside) Kitchen Studio of Monterey (831) 899-3303	CA Design Galleria	ATLANTA Design Galleria	GA Kitchen & CO (404) 261-0111	TRaverse CITY Kitchen & CO (616) 933-4044	MI Joanne Hudson Associates	PHILADELPHIA Joanne Hudson Associates (215) 568-5501	PA Yorkville Design Centre
SAN FRANCISCO Kitchen Studio 150 (415) 864-5093	CA Details International	HONOLULU Details International	HI Leonardis Custom Kitchens (808) 521-7424	ST. LOUIS (Des Peres) Cutter's Custom Kitchens (847) 831-1330	MO Palmer Todd, Inc.	SAN ANTONIO Palmer Todd, Inc. (314) 965-5700	TX Modular Kitchens
SAN RAFAEL Lampert Associates (415) 454-1623	CA Insignia Kitchen & Bath	CHICAGO (Barrington) Insignia Kitchen & Bath (847) 381-7950	IL Design Studio	CHARLOTTE Design Studio (704) 541-1189	NC Design Solutions, Inc.	WASHINGTON D.C. (Herndon) Design Solutions, Inc. (703) 834-6121	VA Multiform Kitchens
DENVER Wm Ohs Showrooms, Inc. (303) 321-3232	CO nuHous	CHICAGO (Highland Park) nuHous (847) 831-1330	IL Morristown	MORRISTOWN Leonardis Kitchen Interiors (973) 829-7112	NJ Kitchen & Bath Works NW	SEATTLE Kitchen & Bath Works NW (206) 443-2271	WA Cocinas + Diseño
VAIL (Edwards) Design Cabinetry Studio (970) 926-1355	CO Kitchens by Design	INDIANAPOLIS Kitchens by Design (317) 815-8880	IN The Kitchen Gallery	RED BANK The Kitchen Gallery (732) 747-8880	NJ Kitchens of Distinction, Inc.	MADISON Kitchens of Distinction, Inc. (608) 271-1313	WI Cocinas + Diseño
							INTERNATIONAL DOMINICAN REPUBLIC Cocinas + Diseño (809) 530-5663
							PUERTO RICO Cocinas + Diseño (787) 721-5555

DOWSVIEW KITCHENS 2635 Rona Road Mississauga, Ontario Canada L4T 1G6 Telephone (905) 677-9354 Fax (905) 677-5776



Lewis Mittman 2020



Edward Ferrell 243



Edward Ferrell 312



Edward Ferrell 569-84



Edward Ferrell 237

LEWIS MITTMAN
LEWIS MITTMAN INC.
DRUG BUILDING
307 THIRD AVE.
NEW YORK, NY 10022
(212) 885-5580
FAX (212) 373-5061

Edward
FERRELL

EDWARD FERRELL LTD.
685 SOUTHWEST STREET
HIGH POINT, NC 27260
(336) 841-3028
FAX: (336) 841-5280



Lewis Mittman "Mangaise"



Lewis Mittman 9989

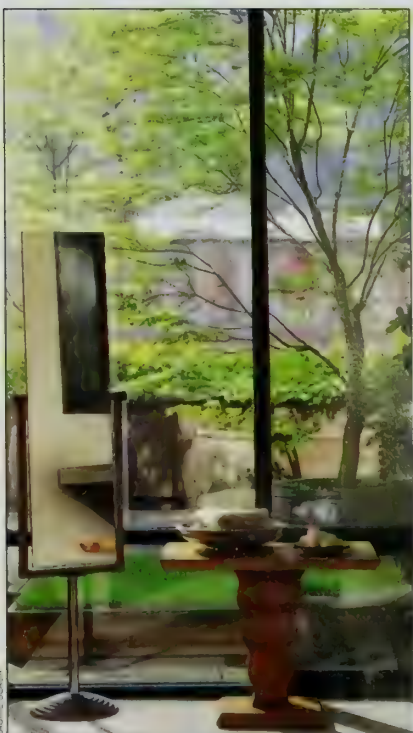
THE EVOLVING BATH

NEW STRATEGIES FOR THE PRIVATE REALM

TERRY HUNZIKER

Although Terry Hunziker's clients often request *more* when it comes to the bath—"more luxury, more space, more gadgets"—he chose the opposite approach when designing his own. Hunziker had to fit a bedroom, a dressing area and a stairwell off the terrace of his Seattle apartment, not leaving much room for the bath. "But that was fine," he says. "I didn't really want a large one."

"A bath to me is just a functional space," the designer continues. "It should feel clean and serene." He added towels from the Ralph Lauren Home Collection and minimalist furnishings, including a contemporary mirror (below), a 1930s plywood chair by Alvar Aalto, a 1940s



Gio Ponti mirror over the sink and a maple table with an undulating base (above).

Hunziker played up the functionality of the space by choosing industrial-looking elements, such as the nickel faucets from Waterworks and a vanity and ledge in cast concrete (left). Plumbing was left exposed, and "simple, old-fashioned" white hexagonal tiles were used for the floor, the shower and the lower portion of the walls. "I wanted the bath to feel factory-like," he says.

continued on page 154



CLANT

ATLANTA BOSTON CHICAGO CLEVELAND DALLAS DANIA DENVER HONG KONG HONOLULU HOUSTON
LONDON LOS ANGELES MINNEAPOLIS NEW YORK PHILADELPHIA PORTLAND SAN DIEGO
SAN FRANCISCO SCOTTSDALE SEATTLE SINGAPORE TOKYO TROY VANCOUVER WASHINGTON D.C.

CLANT TEXTILES CORPORATION • PO BOX 84228 SEATTLE, WA 98124 USA TEL 206 725 4444 FAX 206 725 5544

AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS

THE EVOLVING BATH

continued from page 152



MARIETTE HIMES GOMEZ

There are two kinds of clients," Mariette Himes Gomez says. "Those who prefer to share a large bath and those who prefer to have their own." A couple with a house on Long Island Sound wanted to share one big bath that could be, in Gomez's words, "more a room than just a place to bathe."

The architectural firm Shope Reno Wharton designed an oculus (above) and the shower stall surround (right). Gomez added McCoy pottery (left), white Waterworks tile for the shower and the floor, and draperies from Cowtan & Tout. "The clients wanted a pale house," she says. "It's a really pleasant space."





1. The Viking. 2. Another Viking.
3. Hmm, look, another Viking.
4. Wow, that Viking matches all the others.
5. I didn't know Viking made that.
6. You know, everything in this kitchen is Viking.

The full Viking kitchen. When you think about it, it was bound to happen.

As the originator of the commercial-style range for the home, Viking set a new standard – professional performance. Then equaled it for ventilation hoods. Wall ovens.

Warming drawers. Dishwashers. And refrigeration.

Of course, they're all available in the ten Viking finishes, including stainless steel. Matching the range not only in performance, but in style as well.

Otherwise, they wouldn't be Viking.



THE EVOLVING BATH

continued from page 154

BRAY-SCHAIBLE

The more complex a bath is to build, the more complex the upkeep," says Mitchell Turnbough of the New York firm Bray-Schaible. For a master bath in Greenwich, Connecticut, the designers favored white structural glass, French limestone and nickel fixtures.

"The limestone floor slabs are big and dense," says Robert Bray. "Nickel doesn't spot, and it's easier to maintain than brass."

The bath was divided into two spaces (right), one with a shower—his—and another with a tub—hers. "Structural glass was used in the forties as a wall finish," adds Turnbough. "In his bath, the shower and the dry areas are separated by a glass panel, and as the whole room is lined with glass, it's a waterproof envelope. We used the same palette, but his bath is starker; hers feels more traditional."

"I don't like bath details,"



BILLY CUNNINGHAM



says Bray, "so we made our own tub surround." They also installed wainscoting that echoes the tub surround and crown molding (left). Above the sink, a mirror set into the glass wall (far left) contributes to the modernist effect.

"Baths are terribly important," Turnbough observes. "Everyone begins and ends the day there. It's a very mechanical room. Lighting and plumbing are used aggressively in a small space, and every person has his or her own different heating and ventilation needs. Always consider how these spaces will be maintained, how they'll last, so there's a longevity to what you're doing."

continued on page 158

SUMMER HILL Ltd

By
Reta Gleason

MEMBER: FOUNDATION FOR DESIGN INTEGRITY

FURNITURE

FABRIC

WALLPAPER

NEW YORK SAN FRANCISCO LOS ANGELES BOSTON WASHINGTON DC ATLANTA DANIA
DALLAS HOUSTON CHICAGO TROY MINNEAPOLIS DENVER SCOTTSDALE SEATTLE
PORTLAND PHILADELPHIA TOKYO

650-363-2600
TO THE TRADE

THE EVOLVING BATH

continued from page 156

PETER ARCONESTO

THOMAS BRITT

Fantasy. That's exactly what I wanted to create for a Long Island house," says Thomas Britt. "The entire place was given over to it; why stop at the bath? The walls of the master bedroom are glazed coral, so I did it here as well." To heighten the exoticism, Britt hung Indian paintings on glass on the four doors at either end of the space, installed an oversize mother-of-pearl Indian mirror, and added a pair of Burmese chairs. He also in-

cluded a Kohler sink and tub.

"It's so much easier and freer to do a bath in a house than, say, in an apartment in Manhattan, where you're constrained by dimensions and regulations," the designer continues. "In a house, you can build it from the ground up and let your imagination go. And yes, yes, yes, clients are asking for all sorts of things. One of the baths I'm currently working on has an enormous tree growing right up through it!"



PETER ARCONESTO

THE BEST WAY
TO SEE SAN FRANCISCO.

Presenting *Preferred Travel*
to San Francisco with Visa.

Now when you join *Preferred Travel* to San Francisco with Visa, you get great value-added offers on dining, shopping, accommodations, attractions and sight-seeing. So now you can enjoy these great savings as well as everything else San Francisco has to offer: brunch at Fisherman's Wharf, walking across the Golden Gate Bridge, North Beach jazz clubs, cable car rides through Nob Hill, a ferry tour of Alcatraz, dim sum in Chinatown, shopping in Union Square. The hardest part is having enough time to see it all.

See inside for details, and for more information, as well as a free automatic *Preferred Travel* membership, call 1-888-346-3467. When you're ready to reserve your hotel room, have your Visa® card ready and call our official hotel hotline at 1-888-782-9673 (1-888-STAY-N-SF). *Reservations only please.*



It's Everybody's Favorite City.®
www.sfvisitor.org



It's Everywhere You Want To Be.®
www.visa.com



San Francisco's 49-Mile Scenic Drive

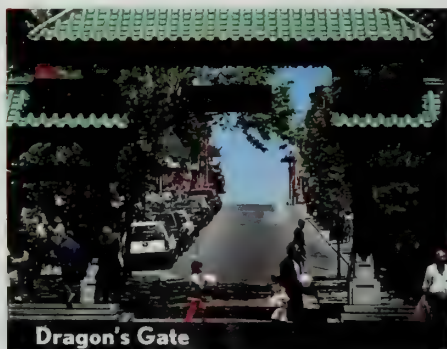
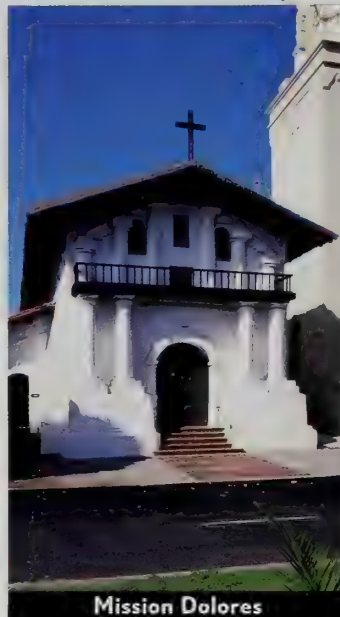
continue

is an extraordinary driving route past art and architecture, spanning the city's many international design influences, from the Japanese Tea Garden to French Renaissance City Hall to the Federal Greek Revival Old Mint. Just follow the sea gull signs to see these design mileposts:

The 1776 **Mission Dolores** is San Francisco's oldest structure, its four-foot-thick adobe walls having withstood the earthquake of 1906. Drive past the Mission, south on Dolores, and compare the architecture on either side of the street. On the right are original Victorian-style houses, while those on the left, destroyed by the 1906 fires, have been rebuilt.

Follow Grant Avenue through the green-tiled **Dragon's Gate** into Chinatown. Asian-inspired details are ubiquitous, even on the street lamps. On Washington Street stands the Chinatown Telephone Exchange, built in 1909. The building, with a three-tier pagoda roof, is now the Bank of Canton.

Each of the Depression-era murals on **Coit Tower's** ground floor depicts different aspects of California, including industry, farming and city life. After viewing the Tower's incredible interiors, take the snail-paced elevator up 210 feet to the observation deck for a breathtaking San Francisco panorama.



For more down-to-earth views of the city, jump on a cable car up Nob Hill. **Grace Cathedral**, found on the former Crocker Mansion plot on Taylor Street, is a Gothic masterpiece modeled after Notre Dame in Paris; the gardens are a replica of the maze at Chartres, and its gilded bronze doors taken from Ghiberti's cast for the Baptistery doors in Florence.

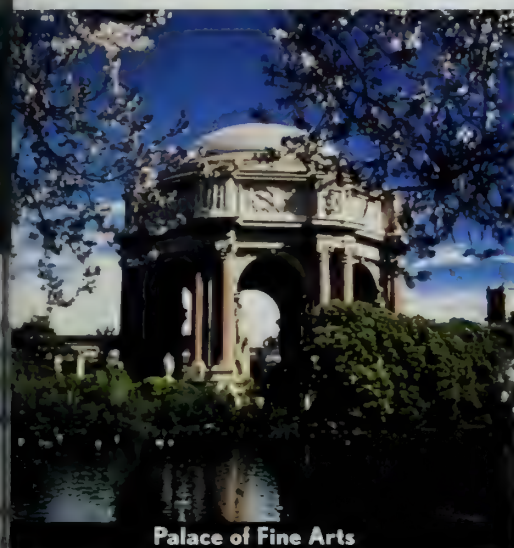
The main attraction of the Civic Center complex is the newly renovated **City Hall**. Completed in 1915, it is regarded as one of the best examples of French Renaissance architecture in the U.S. Its architects, who studied at the famous École des Beaux-Arts in Paris, incorporated porticoes, arches and Neoclassical sculptures to augment the extravagant Beaux-Arts style. The exquisite copper-domed rotunda closely resembles Michelangelo's dome for St. Peter's in Rome.



F
house,
"The e
over to
bath?"
ter bed
so I di
height
hung li
on the
end of
oversiz
dian m
of Bur

The 49-Mile Scenic Drive was recently rerouted to incorporate the **Yerba Buena Gardens**, a 12-block area dedicated to the arts and the art of meeting. Moscone Center, the city's primary convention facility, is a pedestal for the Yerba Buena Center for the Arts and the new Metreon-A Sony Entertainment Center. Reiko Goto's Butterfly Garden offers a serene habitat for many species of native butterflies. The area is encircled by a cluster of museums including the new Mario Botta-designed Museum of Modern Art and Zeum, the innovative new art and technology museum for San Francisco's youth.

Deviate slightly off of Howard Street up Fifth Mission and pass by the **Old U.S. Mint**. This impressive structure was built in 1873 in the unique Federal Greek Revival style and was named a national historic landmark in 1977.



Palace of Fine Arts



Golden Gate Bridge

The world's most beautiful suspension bridge, the **Golden Gate**, finished in 1937, is 1.7 miles long with towers soaring as high as a 48-story building. For an unusual perspective, stop by Fort Point, literally under the south tower of the bridge, to view its towers and underpinnings.

San Francisco's **Palace of Fine Arts**, originally built in 1915 to celebrate the opening of the Panama Canal, was restored in the 1960s. Bernard Maybeck's fanciful design includes a terra cotta dome and columned arcades, set on a duck pond. The Palace contains the Exploratorium science museum as well as a theater.



THE ROAD TO LUXURY

The Buick Park Avenue adheres to the first rule of great design, combining aesthetics with power to create the consummate luxury sedan. The Park Avenue is the ideal vehicle for touring San Francisco's fascinating architectural landmarks.

The powerful Park Avenue handles San Francisco's hills and corners without hesitation or compromising comfort. The driving experience is rewarding and enjoyable, even down the curves of Lombard Street! The Buick Park Avenue's sleek, fluid lines create an enduring, elegant style statement for the confident driver. It is the luxury sedan for people who appreciate luxury for what it *does*, not for what it *says*.

Absorb the sights of San Francisco's 49-Mile Drive behind the wheel of a Buick Park Avenue, the ultimate in sophistication and style.

To experience the Park Avenue, visit www.parkavenue.buick.com or call 1-800-4A-BUICK.



Park Avenue by Buick

luxury. pure and simple.™

Official Sponsor of 49-Mile Scenic Drive

S
A
N

F
R
A
N
C
I
S
C
O

B
Y

D
E
S
I
G
N





Visit the elegant Park Avenue at www.buickavenue.buick.com or call 1-800-4A-BUICK.

©1999 GM Corp. All rights reserved. Park Avenue is a registered trademark of GM Corp. Buckle up, America! Park Avenue Ultra shown.

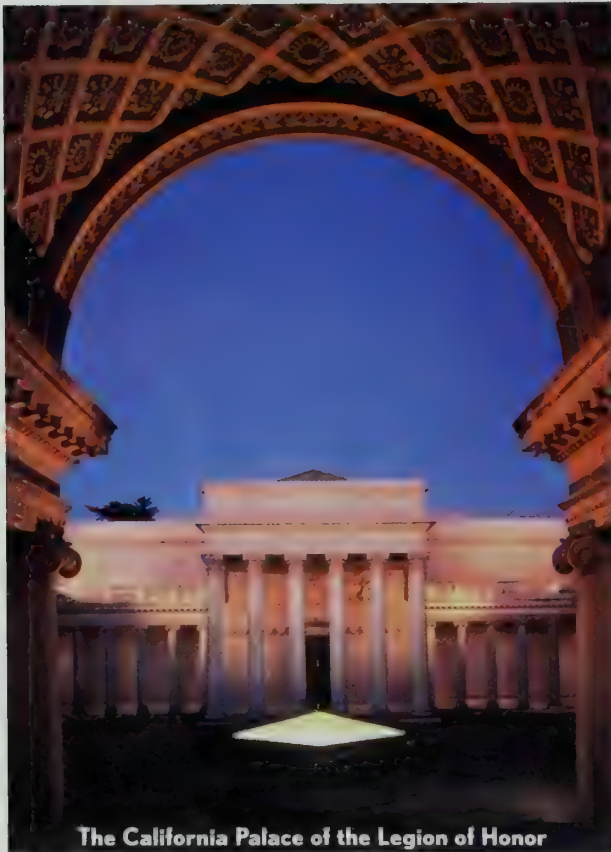
A luxury sedan with plenty of curb appeal.



Park Avenue^{by} Buick
luxury. pure and simple.™

San Francisco's 49-Mile Scenic Drive

The **California Palace of the Legion of Honor** was commissioned by Alma Spreckels, wife of the sugar mogul, after she traveled to the Legion d'Honneur in Paris in 1915. The building was donated to the city in 1924 as a WWI Memorial. The museum houses an incredible collection of drawings and prints of period rooms and European masterpieces from Medieval times through the 20th century, including many Rodin bronzes.



The California Palace of the Legion of Honor

Japanese Tea Garden



The **Japanese Tea Garden** was designed in 1893 by Makoto Hagiwara, a Japanese resident of San Francisco. The traditional Japanese two-story *shomon* or main gate, is reminiscent of the design of the Silver Pavilion in Kyoto, built in 1480.

Lombard Street



Lombard Street between Hyde and Leavenworth was so steep it was impassable until the gardens and hairpin turns were added in the 1920s.



Conservatory of Flowers

Alamo Square is adorned with the Painted Ladies, Victorian townhouses dressed to the nines in vibrant colors. Known as "postcard row," driving by is a true design experience.



Alamo Square

PREFERRED TRAVEL TO SAN FRANCISCO Dining • Lodging • Shopping • Culture & Art

It's all part of **PREFERRED TRAVEL TO SAN FRANCISCO WITH VISA®**. Call now for the Preferred Travel treatment and enjoy these special privileges when you use your Visa® card.

1-888-346-3467 THE PREFERRED TRAVEL TO SAN FRANCISCO WITH VISA® Guide is a directory for one of the most exclusive dining, lodging, shopping, attractions, sightseeing, cultural and arts programs in San Francisco. Preferred Travel members will be delighted with the more than 330 value added offers which include exclusive offers to top tier restaurants, special offers at some of San

Francisco's finest hotels, gifts with purchase at elite boutiques, admission discounts at popular attractions, special rates for recreational activities, and exclusive offers at cultural and arts organizations. All this with the use of your Visa card. Call today for your Guide and free Preferred Travel membership identification card, complemented by car rental discounts from Avis Rent A Car. Limit one per household; allow 10 days for mailing.



1-888-782-9673 (888-STAY-N-SF)
Hotel Hotline (Reservations only, please.)

Preferred Lodging offers are included in the **PREFERRED TRAVEL TO SAN FRANCISCO WITH VISA®**. When you are ready to make a reservation, please call the above official city hotel hotline toll free number and request the "Preferred Lodging" offer. Payment must be made with your Visa card.

Offers valid through June 30, 2000.

Preferred Travel kit also includes San Francisco visitor guide with 49-Mile Scenic Drive map.



This cotton crewel fabric,
"Cala D' or" (1-8286), is
from the Mallorca Collection.

JAB fabrics are available through
Stroheim & Roman
31-11 Thomson Ave, LIC, NY 11101
(718) 706-7000
www.JAB.de
To the trade

JAB
ANSTOETZ



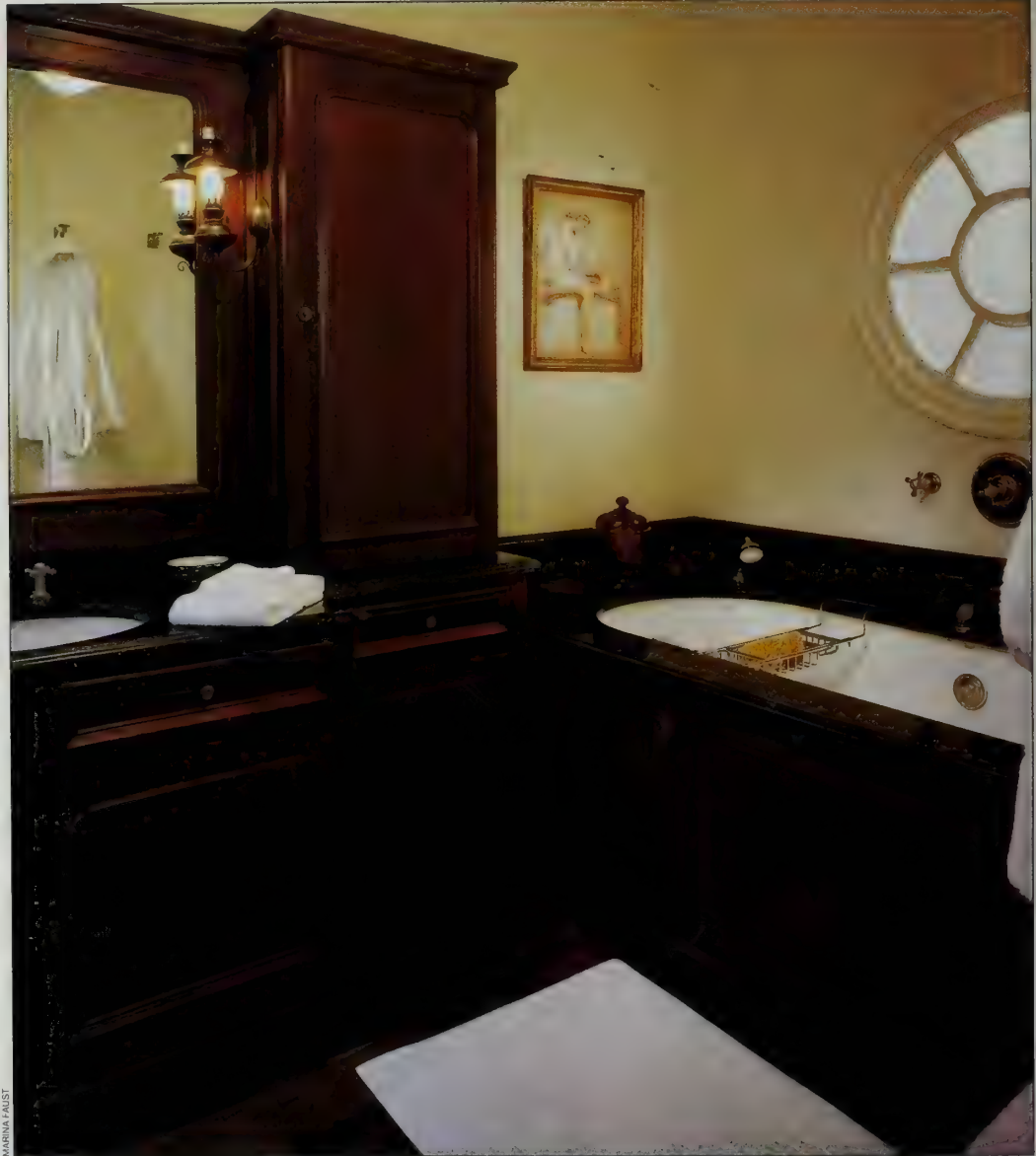
THE EVOLVING BATH

continued from page 158

JACQUES GRANGE

My clients' house in Normandy is very much in the style and taste of the nineteenth century, when that part of the coast was enjoying its most fashionable period," says Jacques Grange. "I re-created the spirit of the house as it probably was then, with interiors that would reflect its original style, which had a very Proustian atmosphere. That informed the baths too.

"For the husband I designed a bath that's very masculine and sophisticated. I gave it the ambience of a small drawing room of long ago yet made it comfortable and practical, adapted to today's lifestyle." Grange encased the contemporary tub, sink and mirror in mahogany (right) and also used mahogany for the dressing room (below), which has a Louis XVI daybed (below right). "The richness of the dark, gleaming wood makes you feel like you're on the Orient-Express," Grange says. "The effect is one of elegance and quiet, and that reflects the house well."



MARINA FAUST



MARINA FAUST

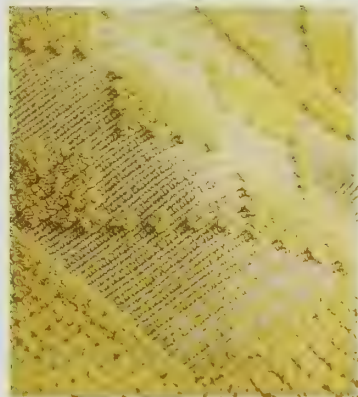
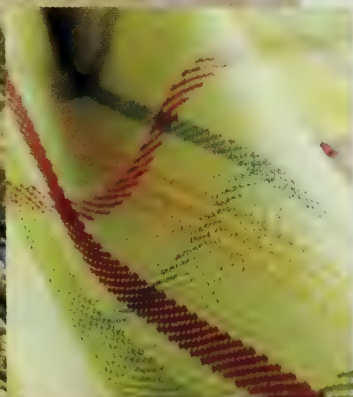


MARINA FAUST

continued on page 168

Patterson, Flynn & Martin®

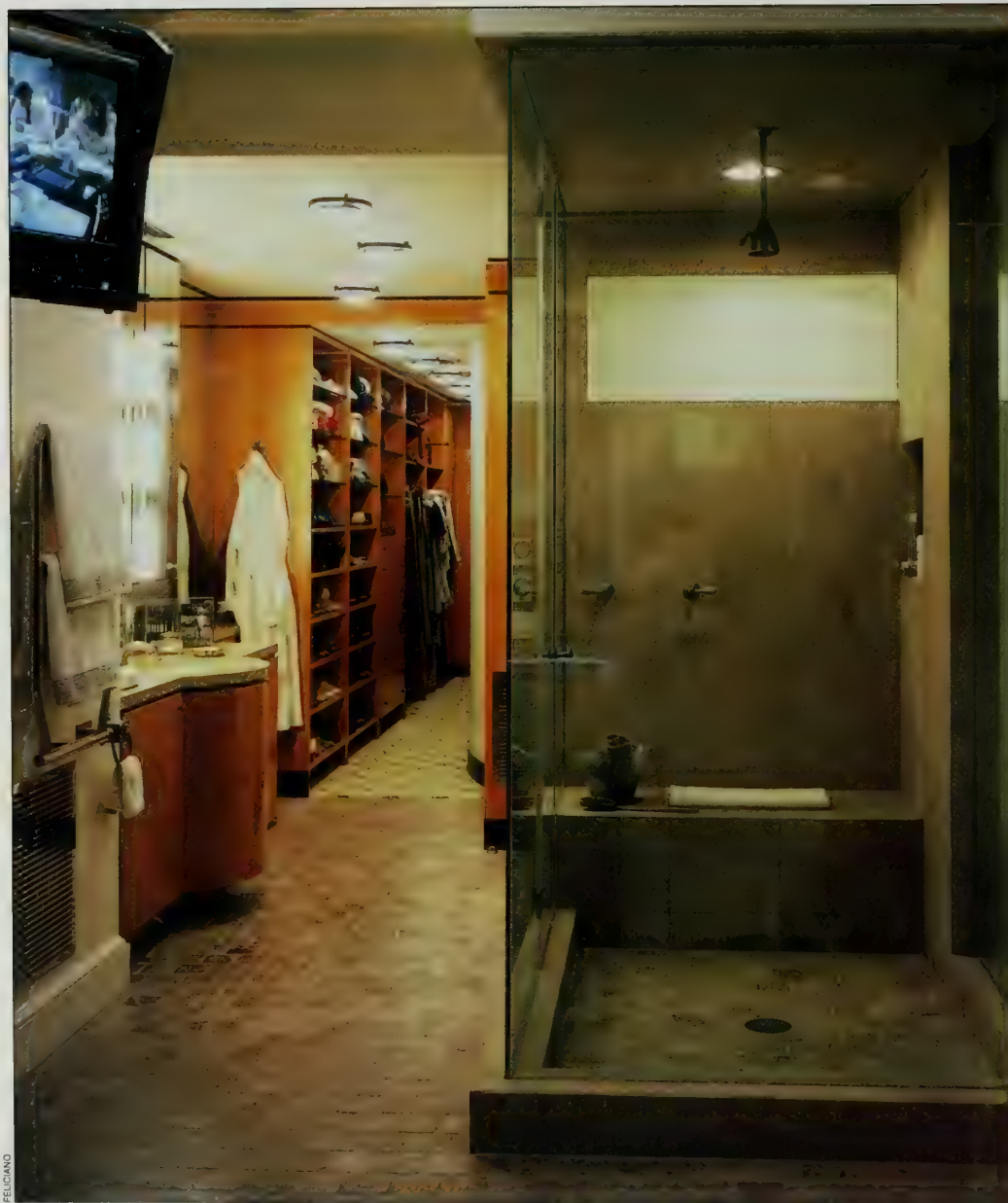
carpet



D&D Building • 970 Third Avenue • New York, NY 10022 • 800-833-0667

© F. J. Schumacher & Co. 1999

THE EVOLVING BATH

continued from page 166

"They can work out in the mornings, take a steam or shower, get dressed—and talk to each other," says Saltzman.

and lined a long hall, which leads to a second, more traditional bath and the master bedroom, with shelves and closets (left). He chose Charisma towels by Fieldcrest and installed Casella lighting. But the gym (below) is where the couple begin their day, with a personal trainer. "They can work out in the mornings, take a steam or shower, get dressed—and talk to each other. It's a way for them to spend time together."

Saltzman designed the area to maximize his clients' togetherness, but there were also practical and structural issues to be addressed. "Everything is double insulated," he says. "The inlaid wood floor is especially thick and hard, so if somebody drops an occasional barbell, it won't go crashing through to the floor below!"

RENNY SALTZMAN

A room like this doesn't shock me today," Renny Saltzman says of a master bath with its own fireplace, refrigerator, television, fax machine and attached gym. "It might have back in the seventies, when everybody just bought one piece of equipment and stuck it in the corner. But many of these larger town houses were built with maids' quar-

ters, and a lot of people are turning them into their own private health clubs."

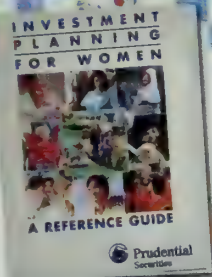
Saltzman's clients—a couple with young children—asked his help in doing just that on the third floor of their Manhattan residence, which the designer renovated.

Just beyond the steam shower, paved in a tumbled marble from Country Floors, Saltzman added a Kohler sink

*continued on page 170*

You can't invest without risk.

But you can invest with more confidence.



Introducing Prudential AdvisorSM

The new choice for full-service investors.

Now you can enjoy the benefits of a full-service relationship—with simpler pricing. With Prudential AdvisorSM, you pay a flat fee for most trades, and a simple asset-based advisory fee. No traditional sales commissions, and Financial Advisors are not compensated on trading activity. No haggling. Just you and your Financial Advisor concentrating on what matters most—growing your assets.

Prudential can show you how.

Let's face it: investing always involves risk. But, you can gain an edge by seeking the information and advice you need to make smart decisions. At Prudential Securities, you'll find the resources that can help you become a better investor. Start by calling for our complimentary brochure, *Investment Planning for Women*.

Define your personal investment goals. Prudential Securities can help you analyze your situation and clarify your long-term objectives. You'll learn how diversifying your assets and applying a time-tested technique known as "asset allocation" can help you work toward your goals comfortably.

Find out how you can build your personal financial plan. *Investment Planning for Women* breaks down the planning process into four easy steps. You'll learn how a financial plan can help meet the challenges that more and more women face—like starting a business, saving for college, or planning for retirement. And, you'll see how a personal financial advisor can help you manage your money more effectively.

Benefit from a relationship with a trusted advisor. Working with a Prudential Securities Financial Advisor means you'll have someone to turn to for guidance. Someone who can help you create a sound financial strategy for the long term based on your unique needs.

Call today! To get a copy of our free brochure, *Investment Planning for Women*, or to find a Prudential Securities Financial Advisor near you, call:

1-800-THE-ROCK
extension 3290

Or visit us at
www.prudential.com



Prudential Securities

THE EVOLVING BATH

continued from page 168

LEE F. MINDEL

The bath is integrated as much with the space and its function as with the city and the light," Lee F. Mindel says of the master bath in his New York apartment, designed by his firm, Shelton, Mindel & Associates, along with architect Reed Morrison. White structural glass (right) lines the walls of the bath, which looks east toward the Flatiron district. "When the sun is rising, the city moves around you in reflection without the walls being a mirror," Mindel notes.

The design also incorporates nickel hardware (below right) and, flanking the medicine cabinets, linear incandescent bulbs. "We wanted to reduce things to their simplest form and to respect the materials," says Mindel. A photograph by Chris Beane rests on the edge of the Kohler tub (below). "The space responds to similar spaces in the apartment. Here we've rethought the use of materials," Mindel remarks. "As long as it encloses water, we can be freer than we think."



MICHAEL MORAN



MICHAEL MORAN



Never,
never,
never stop dreaming.

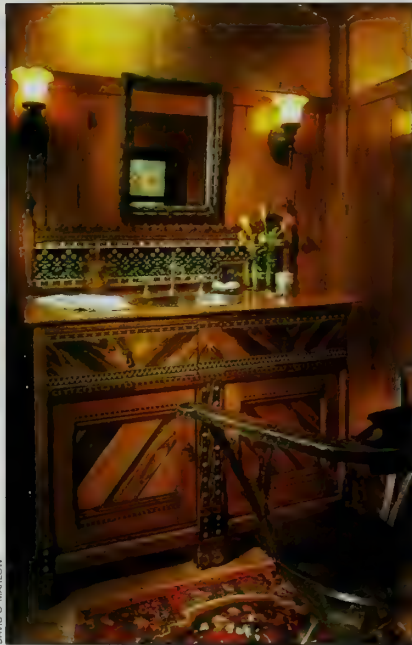


WE MAKE THE WORLD'S BEST MATTRESS.

THE EVOLVING BATH

continued from page 170

MIMI LONDON



DAVID O. MARLOW

You want a powder room to be very special for that moment that you're in there," says Mimi London. For a house in Aspen with Arts and Crafts elements, she designed a powder room to match. A turn-of-the-century inlaid-wood-and-tile Austrian cabinet was transformed into a sink, and London introduced Art Nouveau-inspired pieces, such as Tiffany's vases with lily pad bases, a *pâte de verre* soap dish and sconces with organic-shaped glass shades, "so it wouldn't be all straight lines and right angles like Stickley furniture."

She also included a reproduction of an eighteenth-century Welsh manor chair (above), "in case you need to pause and tie your shoelaces." An 1890s Persian carpet further enriches the space.

The designer hung a tramp art mirror and applied cher-



DAVID O. MARLOW

rywood paneling and copper leaf to the walls. "It has a Greene and Greene feeling," she notes. "It's nice for people to look in the mirror in these warm, glowing tones, which are very flattering, and then go back out and feel good about themselves."

London introduced Art Nouveau-inspired pieces so the bath "wouldn't be all straight lines and right angles," she says.



FOR
LOVE
of the Look of a
LOCK

or

BRASS, BRAWN & BEAUTY,

a

ROMANCE

IN THREE ACTS,

AS PERFORMED AT THE READING THEATRE,

ACT I: The *lock* is designed and detailed
 by the mind of its creator.

ACT II: The *lock* endures the fire of the
 forge, and is transformed from
 idea to FUNCTION.

ACT III: The *lock* goes out into the world
 and is acclaimed for its BEAUTY.

by WILLIAM MACLENNAN NAYLOR.

ILLUSTRATED WITH NUMEROUS PLATES
 DRAWN FROM THE ORIGINAL PRODUCTION
 LONDON:

Printed by P. THORPE TERRELL, in Abbott Mews.

MDCCCLII

TIMELESS CRAFTSMANSHIP 1-800-566-1986

BALDWIN

A Masco Company

THE EVOLVING BATH

continued from page 172

SALLY SIRKIN LEWIS

Years ago clients didn't spend a lot of money on their baths, nor did they pay too much attention to them," says Sally Sirkin Lewis. "Now it's completely different. Amenities are what they ask for, and no detail is too small. For a bath I did for a couple in Stinson Beach, California, I not only measured the wife to determine the length of the Jerusalem stone tub [right] but made

sure we had the precise angle for the pillow she rests her head on while looking out at the ocean."

"Although the residence is very contemporary, the client wanted a softness, a classicism, in the bath," says Lewis, who covered the walls in silk from J. Robert Scott, selected Fieldcrest towels and designed cabinetry with *sen* veneer in a tone that complements the hemlock wood



TIM STREET-PORTER



TIM STREET-PORTER

used throughout the house. In the dressing area (below), a mirrored alcove has J. Robert Scott benches upholstered in Ultrasuede, a Kohler sink and a Hokanson rug. The room also becomes a setting for a sculpture by Mark di Suvero, placed on the tub's edge (left). "People want bigger, more elaborate baths. They're no longer just an afterthought."



TIM STREET-PORTER



Scalamandre

Through designers and architects. For showroom locations 1.800.932.4361
942 Third Avenue • New York NY 10022

THE EVOLVING BATH

continued from page 174

ANNABELLE SELLDORF

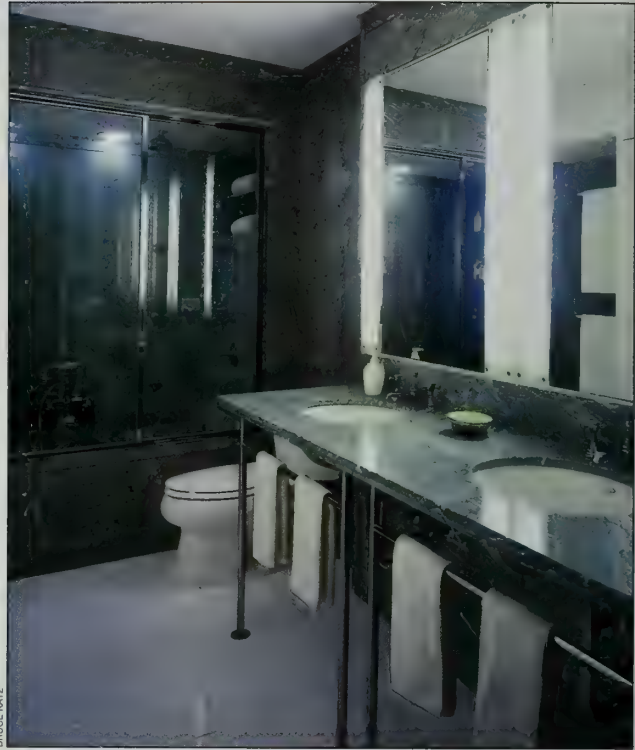


BRUCE KATZ

The continuity of certain traditional ideas about materials and craft in the context of a restrained modern setting is important to me and should just as readily inform a bath,"

says architect Annabelle Selldorf. To create a layout that would make a small bath appear elegant and spacious, Selldorf used well-lit vanities, thoughtfully placed lighting and minimal detailing.

She designed built-in wall storage units in wood and recessed medicine cabinets; linear fluorescent bulbs over the sinks were fitted with sandblasted-glass covers, and she placed alabaster sconces above the dresser (left). Classical materials include green and white marble, while the polished-chrome shower enclosure, the doorknobs and the Waterworks faucets are contemporary counterpoints. "Clients appreciate roomy, luxurious baths."



BRUCE KATZ

© 1999 GM Corp. All rights reserved. Cadillac® Catera®



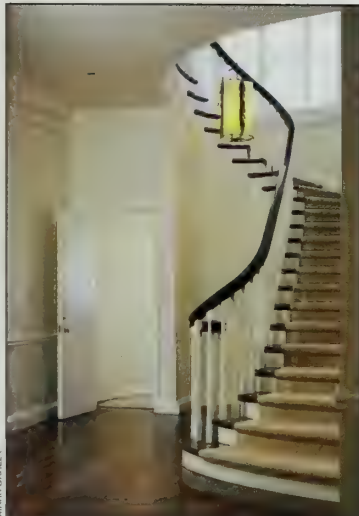
Think about more horsepower than a BMW 328i.
Think about full-range traction control.
Think about taking the reins of a new Catera for a test-zig.

THE EVOLVING BATH

THE WISEMAN GROUP

The powder room is a place where you can be whimsical," says Joseph Matzo, design principal for The Wiseman Group in San Francisco. "Here, we were paying homage to the original design," he says of a 1936 William Wurster house. "I re-created many things Wurster had done."

The space curves around the wall of a circular staircase (above right). Beneath two windows that look out onto San Francisco Bay, a *crema marfil* marble counter from Fox Marble & Granite surrounds a custom-made porcelain basin. The counter's edge (right) is a response to



MARK DARLEY

the room's shape, which Matzo accentuated by upholstering the walls with bands of fabric. A creamy celadon predominates. The room is "wonderful to walk into," Matzo says. □



MARK DARLEY

1.800.333.4CAD

think
ZIG
CATERA



cadillac.com

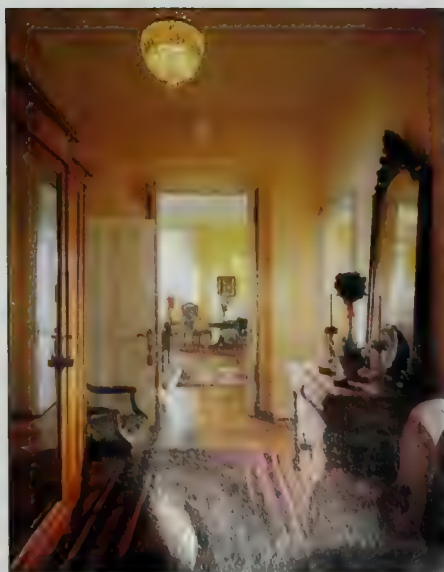
ROMANTIC REVIVAL IN MOSCOW

EVOKING OLD RUSSIA IN CLARISA RINGLIEN'S 1860S APARTMENT



"My intent was to recreate the romantic Russia of prerevolutionary years," Clarisa V. Ringlien says of her 1860s former Moscow apartment. ABOVE: The living room.

"It was a huge challenge to redo the place, as decorative materials and supplies were so hard to get." RIGHT: "I discovered the entrance hall rug at the Izmailovo flea market."



Text by Roland Flamini
Photography by
Jaime Ardiles-Arce

A LARGE PORTRAIT OF A Russian woman dominated the living room of Clarisa V. Ringlien's Moscow apartment. Though the painting was recent, its grave, rosy-cheeked subject wore the colorful clothes of a wealthy merchant's wife of two centuries ago. "It's what I want to remember about Russia," says Ringlien. "I complained because I had to deal with it, but I admired Russian pride even though it drove me crazy."

She is the first to admit that her frustration was at least partly self-induced. In 1993 the Washington, D.C.-area interior designer and antiques dealer accompanied her husband, Wayne, an economist, to Moscow as he began a three-year assignment for an international banking organization. The couple looked into the two housing options usually available to foreigners—a rented out-of-town dacha and a service apartment in the diplomatic quarter—and decided they had nothing to lose by trying

continued on page 182

[F O R H E R]



KALLISTA®

KALLISTA PRESENTS A NEW LINE OF ELEGANT BATH FIXTURES AND FURNITURE DESIGNED BY BARBARA BARRY. ASK YOUR DESIGNER OR ARCHITECT TO ARRANGE A VISIT TO THE KALLISTA SHOWROOM NEAREST YOU OR FOR A BROCHURE PLEASE CALL 1 888 4KALLISTA.



Oh my!



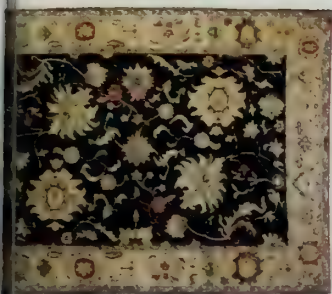
A CELLINI VIRGINIAN KITCHEN IN SANDSTONE

FOR AN EXCEPTIONAL LOOK IN CABINETRY THAT YOU WON'T FIND ANYWHERE ELSE,
VISIT YOUR NEAREST CANAC SHOWROOM OR CALL 1 800 CANAC 4U

Canac

A KOHLER COMPANY

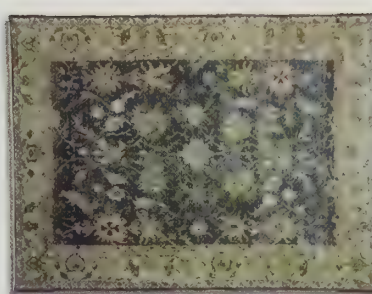
FOR A FREE CATALOG, PLEASE SEND YOUR NAME AND ADDRESS WITH A \$5 CHECK
TO: KITCHEN PLANNER, 360 JOHN STREET, THORNHILL, ONTARIO CANADA L3T 3M9



ARAK



AREV



TALAR



ANI



ARAK



ARAK

INDULGE YOURSELF IN THE ELEGANCE OF AUTHENTIC MEGERIAN EGYPTIAN CARPET

Megerian presents original works of art, each one signed, each one a blend of history and design that is beautifully timeless.

Along with our selection of Egyptian hand-made rugs, we offer a full range of Aubussons, Savonneries, Bessarabians, tapestries and fine antique pieces.

Discover the classic beauty of a Megerian. Visit the Megerian dealer nearest you and ask for your free copy of *Recognizing Quality: 10 Essential Tips for the Discriminating Rug Buyer*.



For a dealer near you, call toll-free: 877-MEGERIAN.



AN ANTIQUE IN THE MAKING™



NAROD



SHUSHI



ARAK

David E. Adler, Inc.
Scottsdale, AZ 602-941-2995

Stephen Miller Gallery
Menlo Park, CA 650-327-5040

Galleria Floors Ltd.
San Francisco, CA 415-863-3388

Shaver-Ramsey
Denver, CO 303-320-6363

Carpet Creations
Miami, FL 305-576-5900

Designer Carpets
Atlanta, GA 404-262-1720

Shabahang Persian Carpets
Boise, ID 208-336-0550

Oscar Iberian Oriental Rugs
Evanston, IL 847-475-0010

Joseph's Oriental Rug Imports
Indianapolis, IN 317-255-4230

Jacqueline Vance Rugs
New Orleans, LA 504-891-3304

Steven King Oriental Rugs
Boston, MA 617-426-3302

McQueen's Carpets & Rugs
Birmingham, MI 248-647-5250

Cyrus Carpets @ Galleria
Edina, MN 612-922-6000

Persian Rug Galleries
Nashua, NH 603-882-5604

Rug & Kilim
Morristown, NJ 973-425-2800

Packards West
Santa Fe, NM 800-648-7358

Data Carpet & Rug, Inc.
New Hyde Park, NY 516-352-8700

Stark Carpet
New York, NY 212-752-9000

Gabriel Menefee & Associates, Inc.
Charlotte, NC 704-375-5101

McDhurries
Rocky River, OH 440-333-2320

Tufenkian Carpets & Rugs
Portland, OR 503-222-3428

Marc Phillips Decorative Rugs
Philadelphia, PA 215-557-7990

Tajoy Oriental Rugs
Dallas, TX 214-651-0510

Emmet Perry & Company
Houston, TX 713-961-4665

SAV Corporation
Washington, D.C. 202-554-9017

All designs copyrighted.

ROMANTIC REVIVAL IN MOSCOW

"The master bedroom had been divided into two smaller rooms, so a wall had to come down, and covered doors were opened or relocated," explains Ringlien (below).



continued from page 178
to locate something in the center of the city.

The small apartment they eventually chose—situated on the third floor of a large prerevolutionary building—was certainly central. The Bolshoi Theater was around the corner; the Kremlin was two blocks away. But it was also, in the euphemistic Russian description, "unconverted," meaning that it remained the communal dwelling it had been turned into under Communism. Five families had lived in it at one time, and one was still there when the Ringliens signed the lease.

Despite the exorbitant rents, tenants are expected to do all the decorating on the premises. The Ringliens, interior designer, I...

Clarisa Ringlien... "I'll be an adventurer..."
Ringlien remembers surveying the bewildering maze of small rooms, the tiny kitchen and the



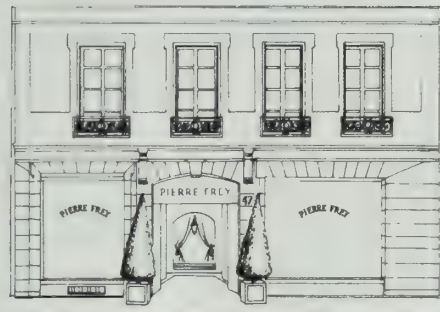
down baths and thinking, It couldn't be worse if there had been a fire. Still, she saw its possibilities. The rooms had nine-foot-high ceilings, moldings in good condition, battered but re-

coverable parquet flooring; and thick, solid doors with fine period brass handles. Light streamed in from enclosed balconies made of brick and glass. Built into

continued on page 186

"I brought back the apartment's original clean lines," says Ringlien. ABOVE: Part of her collection of antique Russian icons is exhibited in the living room.

Ringlien surveyed the bewildering maze of small rooms, thinking, It couldn't be worse if there had been a fire.



PIERRE FREY

Paris

12 East 33rd Street New York, NY 212 213 3099
Through Designers and Architects

abric: "Sologne" #2269



Phylrich

INTERNATIONAL

Available through fine architects and interior designers

All products manufactured by Phylrich International are covered by a lifetime warranty.

For our complete color catalog, call 323.467.3143 (outside U.S. \$50.00), or phone us for the location of our distributor nearest you.

Department P21, 1000 North Orange Drive, Los Angeles, CA 90038-2318, Call 323.467.3143 or 800.PHYLRICH (800.749.5742)

NOBILIS

Paris

Tapisseries • Papiers Peints • Passementerie



D&D BUILDING 979 THIRD AVENUE SUITE 508 NY NY 10022 (800) 464-6670

ATLANTA BOSTON CHICAGO CINCINNATI DALLAS DANIA DENVER HOUSTON LOS ANGELES
NEW YORK PHILADELPHIA SAN DIEGO SAN FRANCISCO SCOTTSDALE SEATTLE WASHINGTON DC

THROUGH ARCHITECTS AND INTERIOR DESIGNERS

ROMANTIC REVIVAL IN MOSCOW



continued from page 182

the wall in the dining room and hallway were ceramic-tile stoves—no longer in use, since most of Moscow receives its heat from a central heating system, but interesting features nonetheless.

Ringlien decided on a simple floor plan resembling the original layout—a living room, a small study, a dining room and two bedrooms—and hired a French and Russian construction company to carry out the work. The problems surfaced early and endured until the end. Building and decorating materials were practically nonexistent, and almost everything had to be imported. “Things got better later, but at the beginning I had to travel out of the country to buy things

like nails and thread,” she says. “To counter the cold, I planned reds and greens for warmth and used velvets and tapestries.” But besides being very toxic and having a tendency to wash right off the walls, Russian paint was not available in deep colors at the time, and color mixing was imprecise at best. So the paint for the Ringliens’ cherry-red study had to come from Washington, D.C.

Fittings and fixtures posed another challenge. The Ringliens’ landlord gave new meaning to the word *empty*. The couple discovered bare wires hanging where the light switches had been removed. Also, no brass door handles: Even these had been taken away. Luckily, Clarisa Ringlien found good reproduc-



ABOVE: The dining room’s neo-Empire crystal-and-gilt chandelier is Russian, as are the lace and linen, the contemporary porcelain tea set and the silver samovar.

LEFT: A French-style parcel-gilt chair, which was made in Russia in the 1920s, stands in the cherry study. On a table is a traditional beaded dress hat from Turkmenistan.

tions at the Izmailovo flea market, where everything from antiques to caviar is sold. Izmailovo became important to the Ringliens’ adventure. The couple had brought ba-

sic furniture such as beds and sofas with them from Washington, but they had hoped to fill in the gaps with locally acquired antiques.

continued on page 188



How can you make sure you get the future you deserve?

You've worked hard.
Achieved. Given back.
And now it's time to
make sure you and
your family enjoy the
future you've been
working toward.

An American Express
financial advisor can
give you the expertise
and insight you need to
make smart decisions.
We offer advice on
funding your child's
college education,
investment strategies,
and retirement planning.
Everything you need to
take control of your future.

Call 1-800-GET-ADVICE
and own your world.

www.americanexpress.com/advisors

do more



**Financial
Advisors**

ROMANTIC REVIVAL IN MOSCOW

CHRONICLES OF A
MORE WONDERFUL
WORLD:
CARNAVAL IN RIO,
CAFES IN BUENOS
AIRES, AND THE
ENDLESS SAMBA.



Imagine: One continuous samba, danced along the continent's edge and around Cape Horn. In 2000, aboard *Crystal Harmony*, you will discover South America at its most festive. Rio de Janeiro, during Carnival; the charm of Buenos Aires, the "other Paris"; the art nouveau glories of Montevideo and the spectacular fjords of Chile. On board *Crystal Harmony*, you will enjoy further wonders: specialty restaurants, innovative lectures and programs (like our Computer University@Sea), and our uniquely friendly style of service. These are perhaps some of the reasons we've been voted "Best Large-Ship Line" by readers of *Condé Nast Traveler* and "World's Best Large Cruise Line" by readers of *Travel & Leisure*. Contact your travel agent or call 1-800-820-6663 for a free South America brochure. Or visit us at www.crystalcruises.com.



continued from page 186

In March 1993 a crew of about fifteen men and women began renovating the apartment. The first task was to tear down the extra walls. Then the remaining walls were stripped, revealing a set of double doors and a hole that had once been a fireplace. The painting was done by women—an advantage, Ringlien says, because after lunch several of the male workers were often drunk.

Ringlien says her lack of knowledge of the language ("I hardly knew *nyet*") heightened the difficulties. Few of the Russians she dealt with spoke anything except their own tongue, and when no interpreter was present, instructions had to be transmitted by sign language and hastily drawn sketches. As everyone argued across a cultural divide, differences of taste and style kept emerging. The contractors had their sights set on a "European-style" conversion—that is, modern functional interiors—and Ringlien had to fight to retain the apartment's old features. For example, the flooring was one "continuous source of dispute," she says. The Russians thought wood floors were antiquated and wanted to replace them with "sophisticated"

from fabric brought in from the United States and from lengths of white netting bought in Moscow. The classic mantelpiece in the living room was crafted by Russian carpenters from her design, and the apartment's doors were restored and the reproduction handles fitted on.

The result of Ringlien's trials and triumphs was a European interior free of unnecessary frills and furbelows but highlighted by distinctive Russian touches. Starting in the entrance hall, rich colors bathed the rooms in an enveloping warmth. "When you go to a museum, you see these same colors, so they're in the culture even though they don't seem to be popular now," Ringlien says. Her small collection of eighteenth- and nineteenth-century icons was displayed in the living room and the adjoining study, which formed the central space. Clarisa Ringlien studied the history of icons so she would know what she was buying. Two nineteenth-century side tables and a decorative screen in the living room were other Russian acquisitions.

In their frequent forays through Moscow antiques shops, the couple also found period chandeliers for the

The small apartment they chose was "unconverted," meaning that it remained the communal dwelling it had been turned into under Communism.

wall-to-wall carpeting. The decorators also believed low ceilings were more fashionable and recommended installing soffits.

In reality, Ringlien's lament that "you can't leave them alone—you have to be there to make sure they do what you want" could refer to designers in other countries as well. Moreover, she gives individual artisans credit for ingenuity and skill. Two chairs in the French style that the couple found were re-covered by a local upholsterer in a plaid that came from Turkey. A seamstress made draperies

rooms. When making purchases, however, they faced the foreigners' common dilemma: Russian antiques can be acquired but not exported without approval. They had to resign themselves to leaving more for their landlord than he left for them.

"We expected that, but not what eventually happened," says Clarisa Ringlien. "A few months before we left in 1996, the Bolshoi Theater decided they needed more space, so they leveled the entire building! Everything we worked so hard on, everything we did, is now gone forever." □

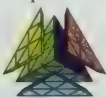
ITALIA

Since the earliest days of history, Italy's artists and architects have set the standard for design. Today's Italian home furnishings companies further the legacy, marrying Old World craftsmanship with modern-day materials to create designs that accent any interior. Here, a collection of Italy's best...

Sponsored by
FORMA
the furniture and lighting division of the


Italian Trade
Commission

in cooperation with


Assarredo
Federlegno-Arredo

For more information about Italian furnishings, visit www.italtrade-atlanta.com

in the U S A exclusively by:

ddc - domus design collection

215 east 58th street
new york, new york

dsa associates

300 d street sw, suite 301
washington, d.c.

in situ arkitektura

474 north woodward ave
birmingham, michigan

in situ arkitektura

560, 9th street
san francisco, california

nicoletti italia

1855 griffin road - dcota, suite a332
dania, florida



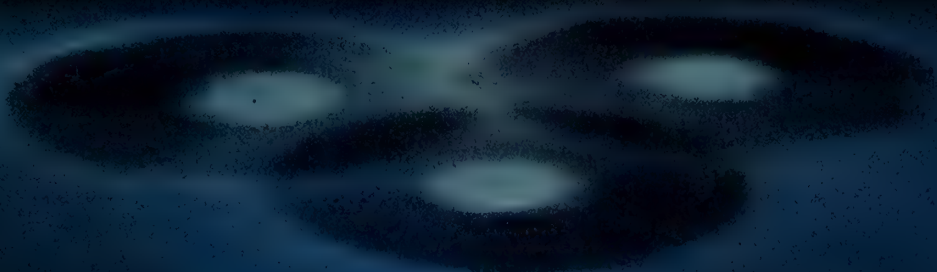
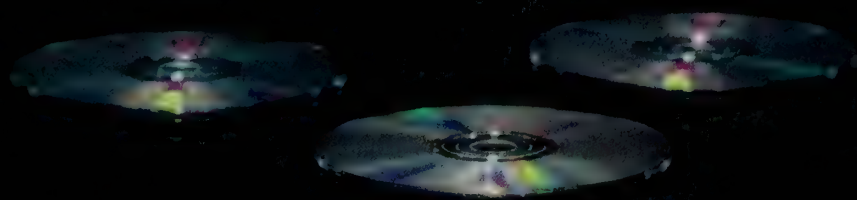
avedon

design: mauro lipparini



saporti italia

FLOS



Founded in 1919, **BUCCELLATI** presents exquisite silver products that combine three generations of family expertise with wonderful craftsmanship. New for 1999 is a series of leaves, which perfectly illustrates the designer's love of nature and the silversmith's artistry. ▼



▲ The chic and fashionable period of the 1920's inspires images of glamour and sophistication. The DECO sink console by **Cesame** is offered with a traditional pedestal or, for the purist, metal legs plated in chrome or gold finish.



▲ **B&B Italia's** new patented closet system, **ATLANTE**, is a revolutionary solution to conventional modes of storage. Its two independent systems, one for closure and one for storage, offer design-savvy solutions for seasonal wardrobes, linens or multi-purpose storage.



▲ The 200-year-old Italian family-owned company of **Colombo Mobili srl** presents an extensive furniture collection through their New York showroom, **Colombo USA**. Offering faithful hand-made reproductions of period furnishings, Colombo USA is also able to accommodate custom finishes and sizes and execute special furniture projects.

COLOMBO U.S.A.



Colombo U.S.A.

New York Design Center
200 Lexington Avenue - Suite 1009
New York, N.Y. 10016
Phone: (212) 683-3771 Fax: (212) 684-0559
www.colombomobili.com
e-mail: ColomboUSA@msn.com

Direct International inquiries to:

Colombo Mobili s.r.l.

ITALY

Phone: (362) 340-572 Fax: (362) 340-580

*Our Furniture Collections
are also available through these
Baker Knapp & Tubbs Showrooms:*

Atlanta

Boston

Chicago

Cleveland

Dallas

Dania

Georgetown

Houston

Laguna Niguel

Los Angeles

Minneapolis

Philadelphia

San Francisco

Seattle

Troy

Washington D.C.

VENINI



KUKINTO DESIGN: TIMO SARPANEVA

*Georg Jensen
Selected Stores*

Bergdorf Goodman

*Neiman Marcus
Selected Stores*

From the Poliform dictionary of home design

Poliform
PURSUIT OF EXCELLENCE

Libraries

Beds

Kitchens

Complements

Wardrobes



Senzafine system Made in Italy

FOR INFORMATION, CATALOGS, AND THE SHOWROOM NEAR YOU CALL:

888-POLIFORM

Distributed by: Poliform USA, Inc. 1150 East 58th Street New York, NY 10155-0002 www.poliformusa.com

ITALIA



▲ **Snaidero** presents MOKKA, freestanding furniture designed to blend the kitchen with the entire home or stand center stage. Available in a variety of colors, or white with wenge wood, an exotic, dark hardwood from the African Congo.



▲ Glo-Ball, designed by Jasper Morrison for **Flos USA**, is a throwback to the 1950's. The opal white glass diffuser, shaped as an elongated round globe, spreads light while providing a soft glow. Available in four versions, including suspension, floor and table lamps.

▼ **Venini** remains committed to its role as a constantly evolving "research laboratory." The pattern shown, Bolle, was designed by Tapio Wirkkala. These light hand-blown glass bottles are made using the "Incalmo" technique, welding two different blown glasses, opened in such a way as to allow joining of borders.



▲ **Versailles Design Center** is the exclusive U.S. importer of some Italy's finest furniture, specializing in high-styled formal, beautiful carved and painted furnishings and a vast array of accessories. Shown here is a corner cabinet. Elegant and versatile, this carved and painted corner cabinet can grace virtually any room in the house.

&B Italia. The choice for quality, harmony and modern living.



Styling studio Collage - Foto Fabrizio Bergamo

Malacorte, sofas and armchairs designed by Antonio Citterio in 1996.

To reach the dealer nearest you call 1-800-872-1697

&B Italia U.S.A. INC, 150 East 58th Street, New York, NY 10155.

Internet: <http://www.bebitalia.it> E-mail: bbitalia@nyct.net

Also available through Architects and Interiors Designers.

B&B
ITALIA

Timeless and Treasured



BUCCELLATI®

46 East 57th Street, New York, - Tel. (212) 308 2900
9500 Wilshire Boulevard, Beverly Hills - Tel. (310) 276 7022

Also available at:

Gump's, San Francisco - Stanley Korshak, Dallas - Mary Mahoney, Palm Beach and Neiman Marcus - select stores

Francesco Molon
Giemme

FINE FURNITURE

A SELECTION OF
UNIQUE, HANDCRAFTED
FURNITURE

Armoires

Beds

Buffets

Cabinets

Chairs

Chests of Drawers

Occasionals

Showroom

502 North Hamilton Street

High Point

North Carolina 27262

Tel 336.882.1880

Fax 336.882.0322

www.giemme-stile.it

Permanently Open to the Trade



VISIT OUR DESIGNER SHOWROOMS IN ATLANTA, COSTA MESA, DALLAS, HOUSTON, MIAMI, NEW YORK, PHILADELPHIA,
PITTSBURGH, SAN DIEGO, SAN FRANCISCO, SEATTLE, TROY AND WASHINGTON.



Style You Can Really Sink Into

Bath consoles by

CESAME



Imported exclusively by

Aquaware America Inc.
Shore Pointe, One Selleck Street
Norwalk, Connecticut 06855

(800) 527-4498 • Fax (203) 855-1360

Versailles

DESIGN CENTER

Exquisitely handcrafted French and Italian period furniture

THE ULTIMATE SOURCE FOR FINE FRENCH & ITALIAN CUSTOM MADE FURNITURE WITH 15000 SFT. OF SHOWROOM, REMINDING YOU OF ALL THE ELEGANCE OF EUROPE.



Meroni Francesco e Figli
Milan-Italy

1524 Springhill Road • McLean, VA 22102 • Tel: 703.893.1199 • Fax: 703.893.2722

www.frenchfurniture.com • E-mail: vdc@frenchfurniture.com

▼ **Poliform**, Italy's leader in high-end furniture, introduces its newest design, the Tristano bed. Beautiful from all angles, the Tristano bed offers wooden and upholstered headboards of different dimensions. Two styles of night tables and a large hidden storage container enrich this exquisite bed collection.



▼ "ContemporaneaA" is a permanent research lab created by **Saporiti Italia** involving some of the greatest figures and interpreters of modern architecture, challenging them to homologate the design of new furnishing products to the culture and expression of the present times. Shown: Entelechy chair designed by John Portman.



▲ **Neena's** is home to famous Italian designers including Lipparini, Crochet, Sacconi, Sordina, and Prandina. Offering cutting-edge designs, hand-worked metal finished in antique gold and bronze, seeded Morano Glass in Scavo finish, hand carved wood in silver and gold finishes, the best of European lighting.



▲ Founded in 1966 by Francesco Molon and a handful of skilled artisans, **GieMme** succeeds in capturing the rich tradition of ancient techniques and furniture mastery. GieMme's collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco.

Viva by Pininfarina

Form Follows Inspiration



For a location nearest
you call toll free:
1-877-SNAIDERO
or visit our web site at
www.snaiderousa.com



Dott. Dario Snaidero
President and CEO
of Snaidero USA



**Order the Snaidero
Design Encyclopedia**

Please send your full-color Design Encyclopedia
illustrating Snaidero's unique kitchen design
collection. My check for \$25.00 is enclosed.

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____
SNAIDERO USA 201 W. 132nd St., Los Angeles, CA 90061
Dep. 05/B

Snaidero locations: Scottsdale, AZ 602.473.2949 / Los Angeles, CA 310.657.5497 / San Diego, CA 619.456.0050 / San Francisco, CA 415.351.1100 / San Gabriel, CA 626.447.8688 / San Rafael, CA 415.258.8222
Greenwich, CT 203.869.7448 / Washington, DC 202.484.8066 / Miami, FL 954.923.9860 / Naples, FL 941.514.1774 / Sarasota, FL 941.330.9300 / Tampa, FL 813.241.6700 / Atlanta, GA 770.451.7677
Honolulu, HI 808.599.4379 / Chicago, IL 312.644.6662 / Nantucket, MA 508.825.9980 / Atlantic City, NJ 609.391.8777 / Morristown, NJ 973.285.5588 / Long Island, NY 516.365.0595 / Mamaronek, NY 914.381.1302
Manhattan, NY 877.762.4337 / Rockland County, NY 914.357.7575 / Cleveland, OH 216.464.7300 / Portland, OR 503.284.7023 / Philadelphia, PA 215.977.8899 / San Juan, PR 787.721.5555
Salt Lake City, UT 801.474.1920 / International: Calgary, Alberta 403.229.1900 / Edmonton, Alberta 780.433.7801 / Vancouver, BC 604.669.4565 / Dominican Republic 809.530.5663 / Mexico 525 202.9813
Venezuela 582.265.0920

Italian Invasion

continues...



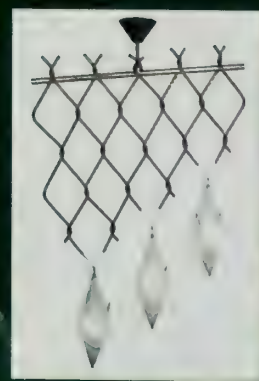
Opaline glass
in contemporary
lighting



Seeded
Murano glass
in Scavo
finish



Hand worked
metal finishes
in antique gold
and bronze



Neena's

Exclusive importers of Italian lighting, mirrors, furniture and accessories
 Brookline, MA 02146 USA • Tel: 617-232-1900 • Fax: 617-730-5970
 E-mail: info@neenaslighting.com • www.neenasdesignlighting.com

*Fine antique servers and sideboards
are devilishly difficult to find.*



*But at Mill House at Woodbury, you'd
never know it.*

Don't ask how we do it — but year after year, we manage to keep our 17 showrooms well filled with the loveliest servers and sideboards from England and France, in a great variety of styles, sizes and types of wood. Why try to remember the few things you've seen in a number of small antique shops, when you can enjoy them all right here?



Mill House Antiques

1964 THIRTY-FIVE YEARS OF CHOICE 1999

1068 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

You'll find us about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

THE MERCEDES 2000

A RIDE FIT FOR THE NEXT MILLENNIUM



PHOTOGRAPHY COURTESY MERCEDES-BENZ USA

By Paul Goldberger

I KNEW I WAS IN FOR SOMETHING when the woman at Mercedes-Benz said to me that they would be happy to send over one of those new 2000 S-class models as soon as I could be free for the tutorial.

"The tutorial?" I said.

"Yes, of course," she said. "We like our customers to understand the car. It shouldn't take more than half an hour."

And so it was that a few mornings later a pleasant young man appeared at my door with a handsome sedan that from a couple of blocks away could be mistaken for any of several on the market—curving lines, teardrop-shaped headlights, crisply articulated grille. The au courant large-car shape was

so generic, at least from a distance, that it could almost have been one of those new Ford Crown Victorias, which I know are not the words anyone at DaimlerChrysler is hoping to read. But the resemblance to anything else diminishes noticeably at close range.

The man from Mercedes got out of the car and began by giving me what amounted to a lecture tour of the exterior. We looked into the well-upholstered trunk, took note of the striking little striped lights on the outside of the side-view mirrors and studied the small lines, which suggest an S-class that has melted somewhat. Let this not imply for a moment, however, that the car is not without considerable dignity and presence.

The new S-class is Mercedes-Benz's attempt to win back the allegiance of drivers who have forsaken Teutonic rigor for Lexus softness, but if it is visually less intimidating than the old S-class, if it is obviously intended to eschew the hauteur that once marked Mercedes' largest production sedan, this is no Lexus, either. Mercedes' engineers and its designers, under the direction of the legendary Bruno Sacco, have looked hard at the cars they once disdained—BMW, Lexus, Jaguar and Audi—and they have taken what they have learned and used it to build a Mercedes-Benz. It is called learning from the marketplace, and knowing that you can lead your customers best if you are willing

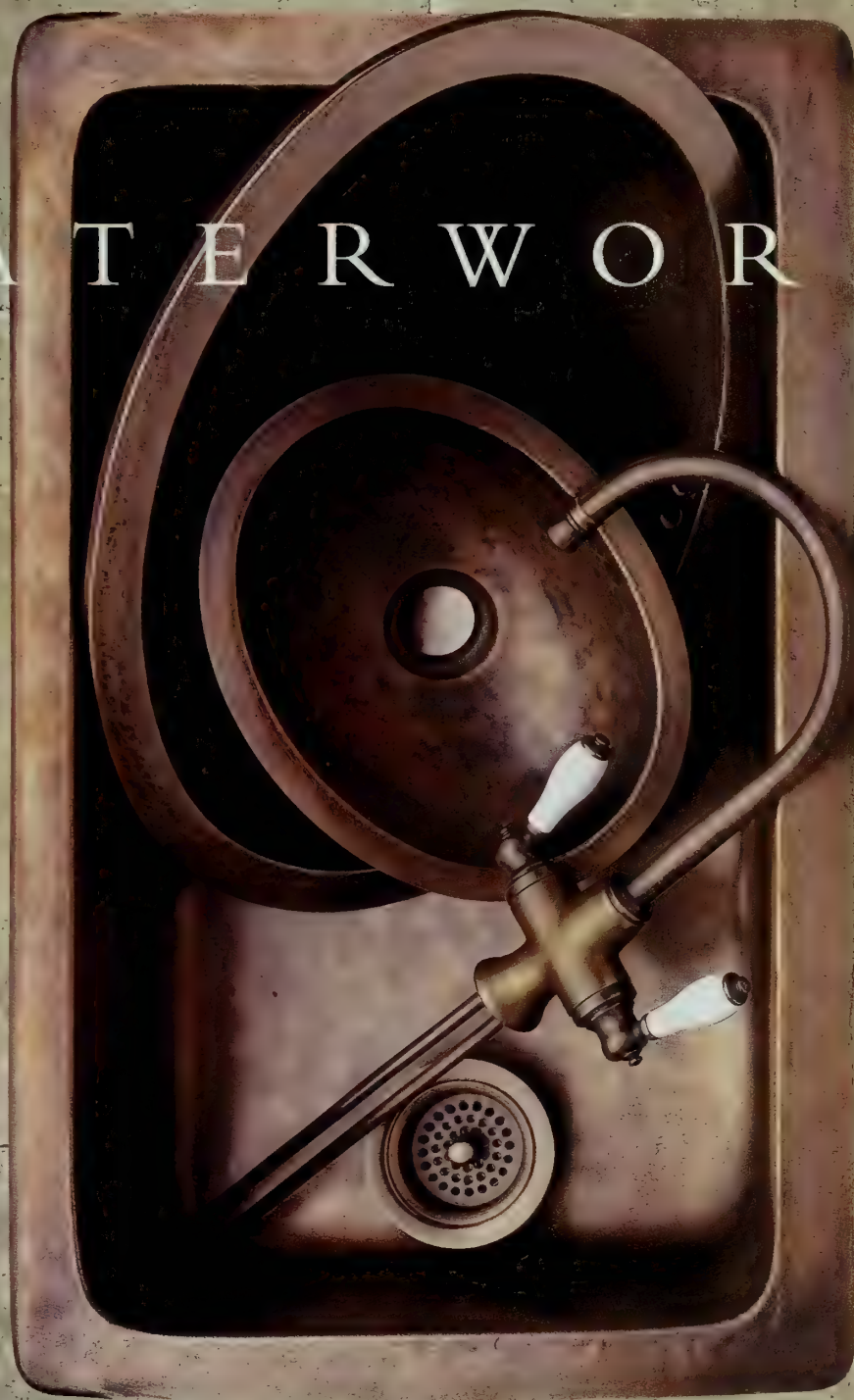
The new Mercedes-Benz S-class has a lighter frame and a more rounded silhouette than previous versions. "It's reminiscent of the coupe," says Bruno Sacco, the designer.

to follow them a little bit, too.

But I digress. With our walkaround done, my Mercedes-Benz representative suggested we sit inside the car for a quick run-through of the controls. Technology is one of this car's prime selling points, and Mercedes has laid it all out in a 207-page hardbound volume explaining what the company calls COMAND—Cockpit Management and Data system. This is in addition to the

continued on page 208

WATERWORKS



THE MERCEDES 2000



LEFT: The slimmed-down S-class is one inch shorter and 17 percent more fuel efficient. Two powerful engines—the 5.0-liter V-8 and the 4.3-liter V-8—are available.

continued from page 206

320-page owner's manual, a total of 527 pages for the eager owner to digest. COMAND includes a satellite-based navigation system, a Bose audio system and a fully integrated telephone with dashboard keypad, and these things are only the beginning of the car's technological tricks. The S-class has an optional cruise control that maintains, by radar, a preset distance from other cars; it has a "smart" passenger-side air bag that deploys at moderate force in low-speed accidents and at full force in high-speed crashes; it also has "curtain" side air bags

and fourteen-way power seats that are not only heated in the winter but cooled by fans to remove perspiration from one's back in the summer. There are controls on the steering wheel and controls around the large screen that contains the directional maps and audio information. (The screen also shows phone numbers being dialed, large

enough to read at rapid speed, and the numbers of all recent calls.)

My tutor (What else could I call him? The presenter? The Mercedes decoder?) was clear and forthright, going through feature after feature. A half hour came and went, and we had barely finished with the navigation system. It was getting close to an hour,

and I had fears of spending all day in S-class class. I said we had to go. And so we did.

And then the pleasure began. It would be a day or two before I finally mastered the navigation system—as with a computer, use is the only truly valid tutorial—but the virtues of driving this car are immediately apparent. No, let me rephrase that. Some of the virtues of this car are immediately apparent. But the deeper qualities of the S-class in fact take a bit of time to reveal themselves. At first it seemed a little too smooth, a little too suave, too calculated to please. Where was the S-class as dominatrix, telling you what you will get rather than asking you what you want?

It's there—just with a little less attitude and a lot less pomposity. Everything about this car has been softened from its previous versions:

continued on page 210

RIGHT: Features include a navigation system that maps out directions on a computer screen and an optional cruise control that maintains a preset distance from other cars.



**"IT'S THE
SIZZLE HEARD
'ROUND THE
WORLD."**

Ruth's

RUTH FERTEL
FOUNDER



There's no other flavor and aroma like a sizzling Ruth's Chris steak. You'll taste the difference the first time you cut into that thick Midwestern beef. It's USDA Prime, the top two percent of all American beef. We broil it to order in special ovens I personally designed, and we always serve it sizzling. Fans around the world say that's what makes my steak a cut above. I say, it's what makes my restaurants sizzle!



FOR WORLDWIDE LOCATIONS CALL 1-800-544-0808

WWW.RUTHSCHRIS.COM

ANCIENT VENETIAN



HANDCRAFTED MARBLE MOSAIC FLOORS AND
TABLE TOPS WITH AN ANTIQUE TEXTURED FINISH

Phone: 214-741-4555 • Fax: 214-741-4147

AD AUTOS

THE MERCEDES 2000

continued from page 208

The lines of the exterior are more rounded, the ride is easier, and it is far more nimble to handle than the old S-class. But the sense of sumptuousness without cushiness—grandeur without excessive, cloudlike softness—that has always characterized great Mercedes-Benz cars is still there. A touch of Lexus smoothness and a little more BMW nimbleness don't destroy this quality; indeed, if pulled together in the right proportion, they can create a synthesis that is far more attractive than the old S-class, which did have a way of appealing to masters of the universe who sought to awe rather than to serious drivers. The new S-class—despite its magnificently appointed rear seats, with increased legroom over the previous model—is a car to drive. With a 302-horsepower, 5.0-liter V-8 engine (the preferred power plant, though there is the choice of Mercedes' smaller, 4.3-liter V-8, an engine that works superbly in the E-class but that is a bit less powerful than the S-class should have), the car is strong, fast and solid; it will reach 60 miles per hour in seconds, according

to alternate route to I-95. This is one clever computer.

As with all great cars, first impressions matter only somewhat. The real test is over time. In my case, time was measured in days, not weeks or months, but I could sense a rising curve of affection for this car, as the novelty of its toys began to wear off and its underlying qualities became more apparent. It's always been easy to admire Mercedes-Benzes—liking them, however, is sometimes a challenge. Liking the S-class grew easier and easier. No small part of this is the way in which this car has been lightened physically—it is five hundred pounds lighter and about one inch shorter than the previous S-class, making the improved interior space all the more impressive as a design achievement. But beyond that, the car is lighter emotionally, and that is what is actually quite brilliant here. Mercedes has always marketed a kind of gravitas, particularly in the S-class, and that cannot be tossed onto the garbage heap. That gravitas still counts for plenty, because it carries with it a kind of implied trust.

I could sense a rising curve of affection for this car, as the novelty of its toys began to wear off and its underlying qualities became more apparent.

to Mercedes, and it handles like something far smaller and lighter.

And, of course, there is that navigation system, in which maps of anyplace in the United States can be installed via CD-ROMs to appear on the dashboard screen, the car's place noted by satellite, and directions to any city, street address or prominent destination given. A pleasant but firm female voice gives directions, such as, "In two hundred feet, turn left." If you ignore her, as I did once, intentionally, as I was driving through Westport, Connecticut, toward I-95, her tone quickly becomes more insistent: "Take the next left turn." And then urgent: "Make an immediate left turn." But when I ignored her yet again, she quickly recalculated my whereabouts and came up with an

But what to do in an age when a heavy, formal grandeur, if not as anachronistic as Cadillac's marshmallow-style luxury, doesn't cut it in the marketplace the way it once did and is taken for arrogance? How do you hold on to the sense of authority, of credibility, that Mercedes has always possessed while breaking free of certain other qualities that have often come along with it? How, in other words, does the king lighten up without looking foolish?

By sticking to his traditions, by not pretending to be a commoner, but by acknowledging at the same time that nobody any longer wants the kind of distant monarch they once craved. It's a difficult balance to achieve, but Mercedes has done it. No one part of the S-

continued on page 212



Made in Italy.
Made in America.
Imported fabric graces all-American sofa.

Pearson
DIVISION OF
Lane®

For a brochure, write Pearson, Dept. P-46A, Box 2838, High Point, NC 27261.

SHOWROOM LOCATIONS: Albuquerque, NM, Albuquerque Design Center • Atlanta, GA, Pearson Co. • Boston, MA, Decorator's Walk • Chicago, IL, Lane Group Showroom • Costa Mesa, CA, The Stone Place South • Dallas, TX, Pearson Company • Dania, FL, Lane Group Showroom • Denver, CO, Chuck Wells & Associates • Des Moines, IA, Holub Key Ltd. • Grand Rapids, MI, J.T. French Company • Houston, TX, Bunch & Shoemaker • Indianapolis, IN, J.B. Neu Sons, Inc. • Kansas City, KS, Stovern Associates • Los Angeles, CA, Hapton Barrett Assoc. • Minneapolis, MN, Design Professionals • New York City, NY, Arthur Santerson & Sons, Ltd. • Philadelphia, PA, Decorator's Walk • San Francisco, CA, Lane Group Showroom • Seattle, WA, Decorator's Walk • St. Louis, MO, Kenny Designer Resources • Troy, MI, Bill Perlmutter Showroom • Washington, DC, Lane Group Showroom • Also through designers.

THE MERCEDES 2000

continued from page 210

class exterior is as inventive a piece of design as the front end of Mercedes' E-class, but the upper end of any market tends to be conservative, and the lines of this car represent a substantial evolution from their predecessor; it isn't likely that the market would accept something that went any further. What Mercedes-Benz is selling is innovative technology within a somewhat, but not wholly, traditional package.

Somebody once referred to the interior of the previous S-class by saying, "That's not a car, it's a cathedral." The new S-class isn't quite as solemn, even if it is every bit as silent; the presence of all of those high-tech devices, with screens and digital readouts, not to mention the curving lines of the dashboard, make for something at once jazzier and softer than its predecessor. The paneling on the dashboard is of elegant burl walnut or eucalyptus. It should go without saying that the quality of craftsmanship is impeccable.

The S-class is also staggeringly comfortable, and ergonomically this is the best car Mercedes-Benz has ever built. The seats are as strong and solid as ever, but more forgiving than those in other Mercedes-Benzes. The dashboard, like the exterior, is sort of an updated version of Mercedes' tradition; the intention was not to reinvent what controls should look like but rather to integrate new technologies into relatively familiar surroundings. Usually that's been done well, though some of the controls are counterintuitive—the knob that selects displays on the computer screen, which shows the navigational maps, audio system and phone system, looks like it should adjust the radio volume, but that is done by a toggle switch that looks like it ought to be doing something else.

One S-class innovation is definitely not counterintuitive, however. It corrects a long-standing oddity in all other Mercedes models. Here, finally—eureka!—Mercedes-Benz has given up its inexplicable insistence on placing the master power window controls on the center console. Spend the money for an S-class, and you will be the first Mercedes owner to get your window controls on the doors, where they belong. □

IMARIN

JAPANESE ANTIQUES

Detail, Musashino screen, 17th c.

Specializing In Screens Since 1975

Five Minutes From San Francisco

40 Filbert Avenue • Sausalito, California 94965

415.332.0245 Fax 415.332.3621

OMNIA

MANUFACTURERS OF LOCKSETS AND ARCHITECTURAL HARDWARE OF FINE QUALITY

*A Symphony
of Hardware*

OMNIA

Box 330 • Cedar Grove
New Jersey 07009

Tel: (973) 239-7272

Fax: (973) 239-5960

Available to the trade.

For the name of the showroom nearest you, please contact Omnia.

You've Never Taken A Shower Like This Before...



PHARO

hansgrohe

...see a complete Pharo display at these "Preferred Showroom" locations:

Dorfman Plumbing Supply Co. • Kansas City, MO • 816 842-4656
 The Plumbing Place, Inc. • Sarasota, FL • 941 378-5678
 Blackman Plumbing Supply Co. • Long Island, NY • 516 579-2000
 Sophisticated Hardware • Coral Gables, FL • 305 444-5847
 DJ Mehler Collections • San Francisco, CA • 415 490-5740
 Henry Plumbing Supply • St. Louis, MO • 314 773-3636
 Fixtures & Faucets Showroom • San Mateo, CA • 650 344-2828
 Advantage Plumbing & Heating • Niles, IL • 847 965-4444
 Beeson Decorative Hardware and Plbg. • High Point, NC • 800 967-0394

Plumbing n' Things • Redwood City, CA • 650 363-7333
 General Plumbing • Walnut Creek, CA • 925 939-4622
 The Plumbing Bank • Cupertino, CA • 408 253-0675
 SPLASH • Newton, MA • 800 696-6662
 A.F. Supply • New York, NY • 800 366-2284
 B&M Supply West, Inc. • Woodridge, IL • 630 769-0700
 Hardware Bath & Spa • Fairfield, NJ • 800 366-2284
 Herald Wholesale • Oak Park, MI • 248 398-4560

For more information call Hansgrohe at 800 719-1000
www.hansgrohe-usa.com



LOSING YOUR MEMORY?

DIGITAL STORAGE MAY NOT BE AS SAFE AS YOU THINK

By Nicholas von Hoffman



THERE STILL MAY BE A FEW DUMB kids around who tell their teachers that the dog ate their homework—assuming, of course, they go to a school that assigns homework. Even the semhip child of today, however, doesn't blame the family hound for gulping down the paper but the computer, which made an electronic repast out of his or her long hours of scholarly labor.

Not a few of us suspect that the not-so-user-friendly computer sitting on the desk in the student's room is equipped with one of George Orwell's memory holes, where facts disagreeable to the rulers of *Nineteen Eighty-four* were assigned, never to be seen again. No form of information storage seems as fragile

and unreliable as a computer, and yet millions of us are increasingly entrusting more and more of what we value the most in the way of personal data or family pictures to a usually gray box made of not very substantial metal.

The recording of information by electronic means has been around for fifty years at the max. There are books in some of the better libraries that are more than a thousand years old. The Codex Vaticanus Bible dates from the fourth century. Now that's a form of memory you can rely on. What do you think the monks who made that book would have answered if asked how long it would last? Maybe they'd have said what the electrolians say if asked how long our CD music collections will be

usable. The reply is that they don't know, but they're still going and they haven't had any complaints yet.

As of now, if your favorite CD goes haywire, it's not because of the decrepitudes of old age but because your nephew smacked it with a hammer or smeared it with irremovable goo. However, for the other things you have stored electronically, your financial information and your tax returns, your e-trade records, the pictures from Eloise and Ned's wedding or even your work, there are some things you can do that may not preserve your valuables into a far-flung future but that will help protect you from the dangers inherent in the here and now.

The first rule, and it can't be repeated too often, is copy—or back up, as they say in electroese—what you care for. "We spend a lot of time and energy teaching the disciplines of good backup," says Durkee Richards, a fellow at Imation, the company sprung off from the 3M Corporation. Imation is one of the world's largest manufacturers of floppy disks and other media—as things where you store words and pictures are called.

Richards has some cautionary tales to tell. "I remember," he says, "working with a colleague who was trying to help a customer who got it half right. This customer ran a small printing business, and he backed up all of his critical computer files, which basically represented the survival of his business, on belted 3M data cartridges. This was about fifteen years ago. Then he put them in his bottom desk drawer and went home. His building burned down during the night. The next morning he opened the remains of his drawer, and there were these cartridges looking a little like Precambrian organisms. He mailed them in, and this colleague and the tech service department were able to get the partially melted plastic covers off, and, because the belted cartridge has an

continued on page 216

JOHN McDONALD

A photograph of Maria Barraza, a woman with short dark hair, wearing a black long-sleeved top. She is leaning over a dark wooden workbench in a workshop. On the workbench are various sewing tools, including a spool of blue thread and a small container. In the background, there are several mannequins wearing coats: a red coat on the left, a black coat in the center, and another black coat on the right. Large windows are visible in the background, letting in natural light. The floor is made of polished wood.

"I hand pick the buttons on my coats. I'm not about to leave my cash flow to just anybody."

Maria Barraza
Designer, Owner of Barraza New York
Small Business Services User

After 14 years as a designer, Maria Barraza invested her vision and savings in her own company. And while her focus on detail helps her designs endure, American Express Small Business Services helps make sure her cash flow endures. Her Card gives her maximum flexibility when traveling, a Quarterly Management Report tells her exactly what she spent, while she enjoys 10% savings on many FedEx® delivery services. All of which are always in style. *do more*



**Small Business
Services**

Call 1-800-SUCCESS or visit www.americanexpress.com.

LOSING YOUR MEMORY?

continued from page 214

aluminum baseplate, the tape and the hubs were intact. My colleague was able to transport the tape into other cartridges and recover all the man's data. He got it half right—he backed it up. What he didn't get right is that you have to have at least one set in off-site storage."

Getting it all right will mean ever more to us in the coming years, as digital photography continues to get better and cheaper, thus inexorably moving us away from the realm of film, darkrooms, enlargers and such. The Electroland heavies have been making it easier for us to get it right. When the first floppy disks for PCs hit the market in the early seventies, you might save your work, and then, when you tried to call it up, the computer would flash a sign on the screen saying in that sadistic, non-sympatico way they have, "Sorry, pal, no can read your little diskertino. Why

Alt Delete [thus immediately turning off the computer], and that can corrupt the files. Those are just things we do operating our computer."

A recalcitrant computer can make you lose your temper, your dignity and your data. "We're all a little impatient, and most of us don't read manuals, so we try this command or that command. We end up doing three or four things," Slankard says, describing what I call the monkey finger syndrome. "Sometimes it locks up the computer. It's not the computer's fault. I guess the answer is to be more patient, make sure you know the program, and don't just try things to see what happens. But that's not human nature, so the next best thing to do is save frequently."

Other things can turn your machine's memory into an electronic amnesiac. Slankard says the second most common cause of memory blank-outs is the power surge—a jolt on the electrical line

Millions of us are entrusting more and more of what we value the most in the way of personal data or family pictures to a usually gray box made of not very substantial metal.

don't you just chuck it?" For the most part now, floppies with flaws are still usable and your stuff is safe.

At least it's safe from that—it may not be safe from you. "There are occasionally going to be hardware problems," explains Keith Slankard, a director of business development at Iomega Corporation, another one of the largest manufacturers of storage devices, "but we've found that most data loss occurs from user error."

Most of us don't like being accused of corrupting something, and certainly not innocent floppy disks, but he persists. "A lot of times you want to save the most recent version of a file, but you copy over it with an older one. You didn't really pay attention to the creation time. Or you expect the computer to read your mind. Sometimes we get impatient, so we hit Control

feeding your computer as you are in the midst of doing something with it. Protection from that particular danger can be had by buying a good surge protector, which is no farther away than a telephone call to any of a dozen overnight-delivery, electronic supply houses.

Assuming you and your data have survived the ravages of monkey fingers and the electric company's erratic behavior, how long will this vital information remain safely stored in the electronic memory? The answer to that question seems to be about ten years, but not for the reason you might think. The three-and-a-half-inch floppy disks might, on occasion, wear out from use, but most of the media on which words, music and pictures are stored electronically don't. "The archival life of a floppy is probably well

continued on page 218

HINSON

T: 212 475 4100 F: 718 937 7566



A lover may not love with the same
intensity forever. A child will make its
own choices in the end.

Material success is often a mixture of bitter and sweet.

How satisfying, therefore, to own one thing
that will never betray you. For example, a Schonbek.

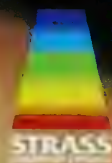
B E T R A Y A L

A Schonbek crystal chandelier traces its history back to 1870,
when the Schonbek company was founded in Bohemia. Its pedigree can
only grow more venerable with each passing year. In a world of
proliferating fakes and knock-offs, here is the genuine article.

Even if someone should damage your chandelier
with the careless toss of a goblet or whack of a ski, you can quickly
recapture its perfection by calling us. We maintain large parts inventories.

Shown here is "Trilliane" by Schonbek, trimmed with Strass®, the finest crystal obtainable.

When considering crystal, ask your architect or designer
to make sure it's a Schonbek. Call us for a free video.



SCHONBEK®

FREE VIDEO "BEYOND LIGHTING": CALL 1.800.836.1892

Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: www.schonbek.com

LOSING YOUR MEMORY?

continued from page 216

beyond the wear life," says Richards. The CD on which music is played can't really wear out. Nothing touches it. The music it contains is picked up and taken away to the amplifier by an extremely small laser beam, which leaves the disc undisturbed.

What decrees the relatively short life of these memory devices is the rapidity with which the equipment needed to play them becomes impossible to find. "This is a very typical situation," re-

at a mass storage conference," Durkee Richards recalls. "I ended up at a lunch table with a chap who's a professional archivist and historian. He was crying in his beer over this problem: that all of the records that capture the events in the world today are on media that will have limited archival life because of the obsolescence of the players, not because the media die."

As an example of what they were talking about, Richards

What decrees the relatively short life of these memory devices is the rapidity with which the equipment needed to play them becomes impossible to find.

marks Richards. "Widely held data formats become technologically obsolete in a decade or so. After a while your favorite drive becomes simply unmaintainable. Your media may still be perfectly good, but you can't play them because you can't find a player. The players wear out, and everyone is on to the new format."

In some areas of the computer memory business, the capacity for data doubles every year. The race has been on for a long time now, making us leap from larger memory storage to even more memory storage as people pour gobs of data into their machines that would have seemed beyond belief even ten years ago. But is memory you can't get at memory or unreadable electronic hieroglyphics?

"About a decade ago I was

cites the Library of Congress, "which a couple of decades ago started recording an hour or two of news broadcasts on U-Matic," he says. "The U-Matic was an early, medium-cost, semi-professional-quality video. That seemed like a better and better idea, and pretty soon they were storing fifteen or twenty hours a day, putting them in vaults, and then they looked around and said, 'Wow! Nobody makes these drives anymore. We can't buy replacement parts. What to do?' Their choice is either to lose touch with that whole archive or, while they still have a few functioning U-Matic recorders, play it back and take the electronic signal over to some other format."

We've seen this situation

continued on page 220



visit our website: www.antiquariantraders.com
e-mail us: antiques@antiquariantraders.com

1- Pr. of
bronze/milk
glass sconces.
43"Hx18"W

\$25.00 Color
Catalogue
with Addendum



2- 3 pc. Jelliff parlour set in rosewood upholstered in burgandy.



3- 2 pc. Vict.
walnut/burl
king size bed-
room suite, C.
1878



4- Ornate malachite & bronze table.



5- 2 pc. signed Majorelle desk set, matched grained rosewood.



6- Pottier & Styms inlaid entry pc. w/side mounted curio cabinets, 102"Hx65"W.



7- European walnut sideboard w/deeply carved panels, 116"H.



8- Rare Dumas Art Nouveau 17 pc. dining room suite w/Dore' bronze gooseberry cluster detailing throughout. Curved sideboard and china have marble top and splash. 15' table and 14 chairs in red damask.



9- 10 light
bronze chan.
w/crystal beading, 54" drop.

10- Massive solid bronze chan. w/winged griffins, 68" drop x 50" diam.

11- 11 light circular chandelier, 68" drop x 24" diam.

12- French Dore' bronze beaded chan. 6' drop

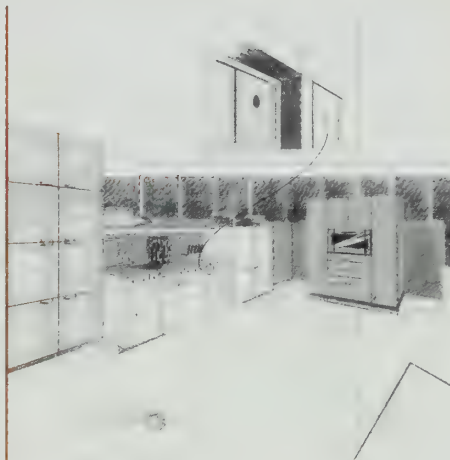
13- Hand carved white marble mantle w/cherub detailing.

14- Marble mantle w/carved female faces, 48"Hx61"L.

15- Marble sides & carved faces, 48"Hx61"L.

Showroom hours Monday - Friday 9:00am - 6:00pm, Saturday 10:00am - 5:00pm

Art to live with.
Craftsmanship to endure.
Poggenpohl...
since 1892.



**poggen[®]
pohl** 

The Ultimate Kitchen



EXCLUSIVE DEALERSHIPS AVAILABLE

To order our comprehensive literature package
Please send \$18.00 to:
Poggenpohl U.S., Inc.
145 U.S. Hwy 46W, Suite 200,
Wayne, NJ 07470.
Dept. AD

Phone: 1-800-987-0553 or 973-812-8900 X 16
FAX: 973-812-9320
www.poggenpohl-usa.com



POGGENPOHL STUDIOS:

Atlanta, GA	404-816-7275
Chevy Chase, MD	301-657-8616
Chicago, IL	312-755-9023
Dania Beach, FL	954-923-2688
Detroit, MI	248-624-7300
Honolulu, HI	808-524-6656
Long Island, NY	516-349-0205
Los Angeles, CA	310-289-4901
Maui, HI	808-878-2705
Naples, FL	941-263-4699
New York, NY	212-228-3334
Palm Springs, CA	760-346-1499
Paramus, NJ	201-587-9090
Philadelphia, PA	215-348-4646
Sacramento, CA	916-387-1717
Scottsdale, AZ	602-955-3966

LOSING YOUR MEMORY?

continued from page 218

with our own recorded music. Turntables can be had but at a price, and as for getting one repaired, well, you're on your own. The record companies have, to a large degree, brought the music over from the old format to the CD format. Who knows what didn't make the jump, but now there's another jump to be made, from CD to DVD. Whenever possible, electronics manufacturers make equipment that can read the last generation or format. Hence DVD players can play your CDs for you, but when the DVD begins to be superseded, CDs are going to have a rough go, and so are their owners, who may have to go out and replace their music collections. Computer users with documents and pictures they want to be able to get at have to reconcile themselves to copying them onto the new format every decade or so.

The problem with computers and digital cameras is made worse in that there may not be a universal format that, for a while at least, all the new machines and instruments will play. Iomega Corporation has its outstand-



Exotic toile chandelier with tassel.
Made by Bagues, Paris, circa 1890.
Height 34", Diameter 19"

MARVIN ALEXANDER, INC.

315 East 62nd St., New York, N.Y. 10021 • 212-838-2320 • Fax: 212-754-0173

Chandeliers/Lamps/Sconces/Candelabra/Decorative Accessories

We will soon be featuring a new 4 color catalogue on The L'Etoile™ Collection
Through your Design Professional To The Trade.

WE WROTE THE BOOK ON HIGH-PERFORMANCE TOILETS. TO PICK THE RIGHT ONE, YOU'VE GOT TO READ IT.

To receive our FREE 28-page guide to high-performance TOTO Toilets, call 1-800-350-8686 (ext. 1082), send the coupon below, or visit us at www.totousa.com.

Contact your Interior Designer or Architect for more details.



TOTO U.S.A.
P.O. Box 2816 Van Nuys, CA 91404

Name _____

Address _____

City _____

State _____

Zip _____

Phone Number _____

E-mail address _____

When are you planning to begin your project?

Within 3 months ☐ Within 6 months ☐

After 6 months ☐

TOTO

Perfection by Design
www.totousa.com

1082

People pour gobs of
data into their
machines that would
have seemed
beyond belief even
ten years ago.

ing Zip drive, a nifty mechanism that's tough, convenient and inexpensive; Imation has its SuperDisk, of which the same may be said, but the media they use are not interchangeable. IBM has come out with a miraculous little hard drive scarcely bigger than a man's thumbnail. It holds hundreds of thousands of pages of text or many, many pictures. Who can say where it will finally fit in among the welter of excellent, inexpensive and incompatible drives, formats, media and systems. It's electro-Babel as to where to store your goodies as best you can. □



*In La Jolla,
no one thinks twice
about a little
sand on your feet.*

Not even the maitre dé at one of La Jolla's many five-star restaurants.

When your address is 464 Prospect, the village of La Jolla and her host of restaurants, cafes, boutiques and galleries is just a short stroll away. Moon-drenched evenings are spent at the theatre, dining under the stars, or walking along some of the world's loveliest beaches.

Reservations are now being taken on a limited number of one- and two-story luxury villas. Prices range from \$650,000 to more than \$4 million. For a private presentation, please call 619.459.4033.



464 PROSPECT

LA JOLLA
CALIFORNIA

THE RENAISSANCE OF A LANDMARK

WHAT COLOR GOES WITH MOZART?





Glabman's is more than a fine furniture showroom, more than just a chic design studio. We are the *best of both*.

If your preference is casual or formal, contemporary or traditional, our staff of 43 interior designers is uniquely qualified to help make your home all you dreamed it could be.

Seek a single exceptional piece? You and your Glabman designer will find it in one of our showrooms. If your needs are more extensive, a complete room or an entire home, we will provide our comprehensive interior design service. With everything from plans to visuals.

And *during* the design process, you'll do more than just look at pictures. You'll sit in the actual chair and touch the table and feel the upholstery.

Our staff of interior designers includes members of ASID and IIDA. So you can rest assured that your expectations are in expert hands.



BAKER • E.J. VICTOR • HANCOCK & MOORE • KARGES • KINDEL • MORRIS JAMES • JOHN WIDDICOMB

WEST LOS ANGELES
2250 S. Barrington Ave.
south of Olympic Blvd.
(310) 479-7383

WOODLAND HILLS
20011 Ventura Blvd.
east of Winnetka Ave.
(818) 340-7677

PASADENA
525 E. Colorado Blvd.
5 blocks west of Lake Ave.
(626) 683-3660

COSTA MESA
3089 Bristol St.
south of San Diego Fwy.
(714) 540-3822

FOR A COMPLIMENTARY BROCHURE, CALL TOLL-FREE 1-800-711-5400

Store Hours: Monday-Saturday 10 to 6, Sunday noon to 5

www.glabman.com

JAN'S & CO., INC.

Direct Importers of European Antiques

30,000 SQ. FT. SHOWROOM & WAREHOUSE

1926 WEST ADAMS BOULEVARD

LOS ANGELES, CA 90018

TEL (323) 735-6392 • FAX (323) 735-6240

www.jansantiques.com

www.jansantiques.com

"The Best Kept Secret in the Antique Trade!"



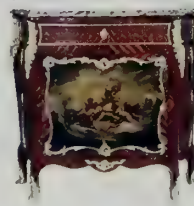
1) Impressive 19th Century Empire Giltwood Carved Mirror w/Winged Sphinxes. H:70.5" W:50.5"



2) A Louis XVI Style Gilt-Bronze Mounted Marquetry Armorial Commode, after J.H.Reisner. L:86"



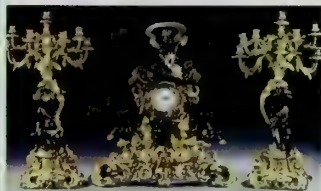
3) Important 18th Century Gilt-Bronze & Baccarat crystal 48 light chandelier. H:73" W:63"



4) Louis XV style tulipwood & gilt-bronze mounted Vernis Martin Meuble d'appui. H:44" W:47"



5) Louis XV Style 19th Century Kingwood & Gilt-Bronze Mounted Vitrine by Paul Sormani. H:69.5" W:51"



6) A Napoleon III Patinated Bronze & Gilt-Bronze Clock & Candelabra Garniture suite, Circa 1855. Signed:Gleizes, Paris. Clock H:36" Candelabra H:42"



9) A Pair of Louis XVI Style 19th Century Gilt-Bronze Mounted Tulipwood Parquetry Commodes After J.H.Reisner. H:37" L:67"



11) Louis XVI style Gilt-Bronze Mounted Parquetry & Coromandel Lacquer Corner Meuble d'Appui, by Maison Forest. H:67"



10) Pair of 19th Century Gilt-Bronze Figural Chenets by BOUHON Freres. H:19"



13) 19th Century Louis XV Style "Versailles" Veined White Marble & Gilt-Bronze Mounted Fireplace Mantel w/Caryatids. H:47.5" W:67"

12) Ornate 19th Century Louis XV Style 16 Lights Gilt-Bronze Chandelier with Black Cherubs. H:52" W:40"



15) Important Pair of 19th Century French White Marble & Gilt-Bronze Mounted Urns with Cover. H:30"

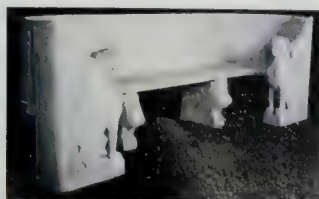
14) Palatial Pair of Bronze Cherub Torches after Auguste Moreau Sculpteur. H:93"



19) 19th Century Vienna KPM Porcelain Plaque by L. Carnier PH:13" PW:7.5"



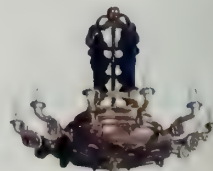
16) A 19th Century Gilt-Bronze Mounted Long Case Clock, after a model by Martin Carlin, circa 1880. H:89"



17) A 19th Century Italian Renaissance Finely Carved Carrara Marble Bench with Figures of Winged Sphinxes. L:120"



18) Louis XV Style Gilt-Bronze Mounted & Marquetry Erard Art-Case Grand Piano by Francois Linke. L:92"



20) Important Palatial Empire Style Gilt-Bronze Twelve Light Chandelier. H:68" W:65.5"

VISIT OUR CATALOGUE ON THE INTERNET WITH OVER 700 IMAGES AT:
<http://www.jansantiques.com>

OPEN MONDAY THRU FRIDAY
9:30AM-4:30PM
SATURDAY: BY APPOINTMENT
NEW SHIPMENT

www.jansantiques.com

www.jansantiques.com



Experience the World of Arté

For more than a generation, Arté de Mexico has been dedicated to searching throughout the world for the most highly skilled artisans. Their abilities have been utilized to create a unique collection of home furnishings. Compilations of new shipments arrive daily from over fifteen different countries, providing a diverse selection of lighting, furniture, accessories, artwork and unusual antiquities. Arté de Mexico products can be found in two locations: Arté International Furnishings in Irvine is freeway-close to all of Southern Los Angeles, Orange and San Diego counties.

In the San Fernando Valley, the Arté de Mexico *Multiplex Showroom* covers more than 250,000 square feet. Both locations offer an unparalleled eclectic mix that must be seen to be believed.

We stand proudly behind decades of quality, for it's your satisfaction that makes our job complete. Let your imagination be your guide when you come and explore a visual extravaganza of Old World craftsmanship, created with an uncompromising attention to detail.

Open seven days a week for your convenience.

LOS ANGELES LOCATION

ARTE DE MEXICO

56 RIVERTON AVE, NORTH HOLLYWOOD, CA 91601
 Phone: 818.769.5090 • Fax: 818.769.9425



www.artedemexico.com

ORANGE COUNTY LOCATION

ARTE INTERNATIONAL FURNISHINGS

17092 PULLMAN ST, IRVINE, CA 92614
 Telephone: 949.660.1200 • Fax: 949.863.0489



ESTABLISHED 1905

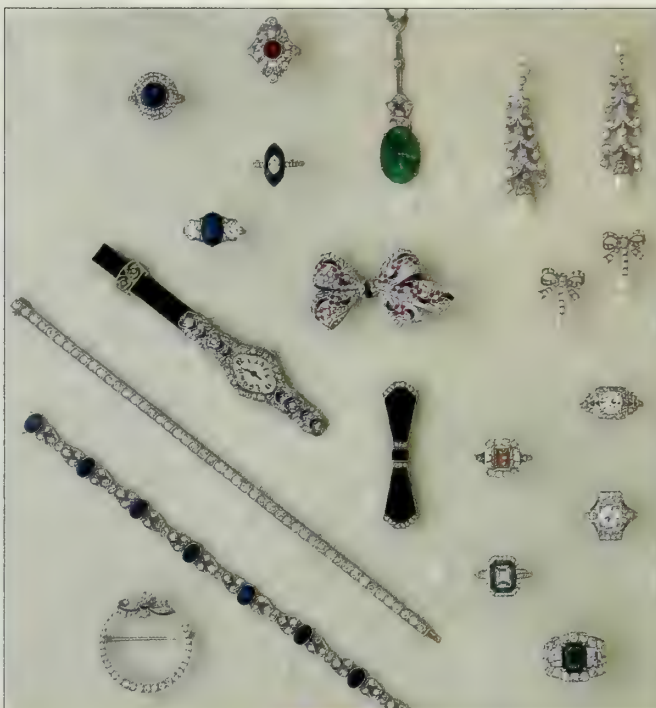
FINE ANTIQUE OUSHAK
12'2" x 14'

J.H. MINASSIAN & CO.

VISIT OUR NEWLY EXPANDED SHOWROOM AT THE
PACIFIC DESIGN CENTER 8687 MELROSE AVE. STE. B139 LOS ANGELES, CA 90069 PH:310-657-7000 FAX:310-657-1

Genghis KHAN FURNITURE

1136 MORENA BLVD, SAN DIEGO, CA 92110 • 619-275-1182
702 CENTER DRIVE, SAN MARCOS, CA 92069 • 760-747-1131



FOURTANÉ ESTATE JEWELERS

*Purchase & Sales of Fine Estate
& Antique Jewelry since 1950*

PINE INN SHOPS ON OCEAN AVE • CARMEL, CA
800-864-2468 • www.fourtane.com

FURNISHINGS • ANTIQUES • DESIGN

For a unique approach to comfort and elegance,
Indigo... a most unusual furniture store.

1323 State Street • Santa Barbara • California • 93101
805 • 962-6909

Indigo



CONTEMPORARY
LANDSCAPE
STILL LIFE
AND FIGURATIVE
PAINTING

HACKETT
GALLERY
FREEDMAN

250 SUTTER STREET, 4TH FL, SAN FRANCISCO, CA 94108
415.362.7152, www.realart.com

To improve the energy efficiency of your home even more...

...consider replacing the fridge.



All kinds of things can add to the cost of the energy your home consumes. Unnecessarily high heating and cooling bills shouldn't be among them. So consider, for the moment, the economic sense of installing Loewen Metal Clad Windows and Loewen Heat-Smart® Plus Window Systems. These finely engineered, high thermal performance window and glazing systems are not only extremely energy efficient, they are also beautifully designed and superbly constructed.

And consider another thing before you install: doing the cross section test. Simply compare the structure and size of a Loewen window with any major manufacturer. You'll discover that no other window is built like a Loewen. Solid. Strong. Beautiful.

No matter how big or small your home, lowering energy costs is important. So if you've already installed the right windows, it really is time to check the fridge.



Loewen

Committed to Quality since 1905

Call for the location of the Loewen Dealer nearest you.

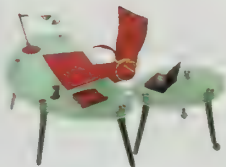
1-800-245-2295
www.loewen.com

DESIGN CENTRO ITALIA

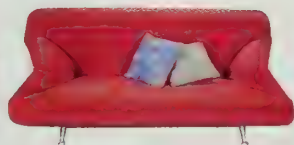
Italian Furniture Sale Ends Sept. 6th



Barcelona



Point desk



Modern Sofa Bed →



→ transforms to a full bed.



Swivel coffee table



Murano Dining Table



Thele 7 sconce



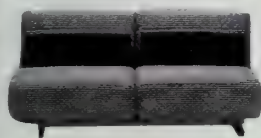
Le Corbusier/793



Frank Lloyd Wright



Le Corbusier



Le Vele Sofa transforms into swiveling chairs, reclining lounges and guest beds.



Kubik



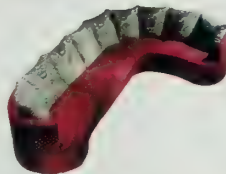
Multicolor



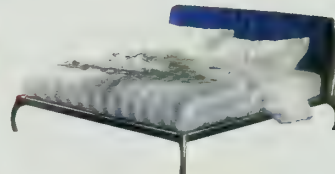
Onda



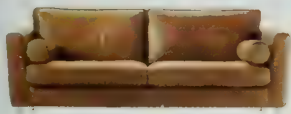
Milano CT



Bahama



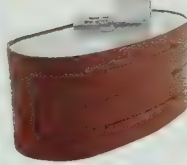
Isidora



Pegaso



Khodari rug



Oceano DR



Oceano BD



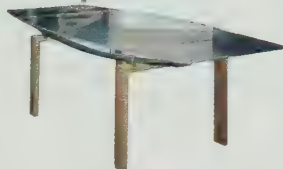
Noguchi



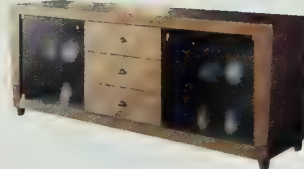
Mirror



T.V. Trolley



Expandable Glass Table



Buffet



Wassily



Low voltage



Ginger chair →



→ transforms into a lounge →



→ and also into a single bed.



Surf / Milano DC

Featured above are some of the many items offered in this special sale. Save on in stock and special order items. Contact our showroom or visit our website at www.italydesign.com for sale pricing and product information.

Showroom: 1290 Powell Street, Emeryville, CA 94608 Phone: 510.420.0383 Fax: 510.428.1251

A percentage of our profits are donated to the National Arbor Day Foundation
Courtesy to the Trade

Marshall Galleries, Inc.

The finest quality French and Continental Antiques, 18th and 19th Century

"Quality is Our Trademark"



1. Marble Sculpture "Andromeda & the Sea Monster". Signed P. Romanelli, 19th C, Italian H:58" 46"W x75"Hx17"D



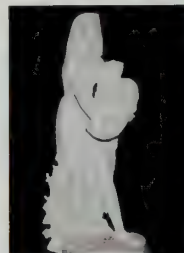
2. Louis XVI Style Vitrine, superb ormolu mounts. Attrib. Henry Dasson. French 19th C. 46"W x75"Hx17"D



3. Brussel's Tapestry-by Hendrik II Reydam. "Entering Carthage" Late 17th C. Fresh color. 133"Hx228"W



4. Extraordinary Louis XVI style Partners desk surmounted by clock-signed F. Linke. 84"Lx40.5"W



5. Marble Sculpture "Pharaoh's daughter discovers Moses" Signed F. Barzaghi-1876. 70"tall



6. 5 pc. Aubusson salon set. Carved giltwood frames. Settee & 4 fauteuils in pristine condition. French-19th C.



7. Louis XIV Style Bibliotheque. Brass inlays in brown tortoise shell-pewter inlays in Blue Horn. Signed Belort Jeune.



8. Magnificent painting "Venus & Cupid" by Jules Leleuvre. French-19th C. Outside dim. incl. frame 85"Hx60"W



9. Empire cylinder desk-elaborate bronze mounts. First half 19th C.-French. 73.5"Wx27Dx51"H



10. Tapestry "The Triumph of Galatea" Lille, Circa 1730 workshop Guillaume Werniers. H:11'6" xW:15'



11. Commode by F. Linke. Elaborate floral marquetry with finest ormolu mounts. 69"Wx25"Dx36"H



12. German Rococo Commode-18th C. Kingswood & Parquetry with caryatid mounts of ormolu. 66"Wx40"Hx28"D



13. Louis XIV style Chinoiserie cabinet. Black & Gold Laquer. Signed P. Sormani. French 19th C. 60"Wx19"Dx48"H.



14. Pr. bronze cherub torchieres stamped Monbro. Granite columns w/ gilded bronze garlands. 52" Torchieres only & column 48"



15. Chinoiserie commode signed Secretant. Finest quality ormolu mounts. French-19th C. W:57"xD:23"xH:35.5"



16. George III style giltwood mirror. English-19th C. 8'6"Hx5'6"x6'6"



19. Bureau Plat signed H. Nelson. French-19th C. 37"Wx31"Hx78"L



17. Pr. exotic cabinets with cloisonne doors & bronze mounts. Signed Sormani French-19th C. 24"Wx16.5"Dx35"H



18. Kingwood Vitrine w/ormolu mounts signed F. Linke. W:57"xH:79"xD:16"



20. Painting "The Seduction of Helen by Paris". Signed Kolbe- Dated 1819. Dimensions incl. frame 61"Hx74"W



21. 3pc malachite ormolu clock & candelabra garniture. Clock 28"H Candelabra 25"H



22. Kingswood & Tulipwood Grandfather clock. French-19th C. H:101" W at base 30" 15"D



23. Pr. champleve enamel candelabra Signed Barbedienne. French-19th C. H w/tiltings 36"



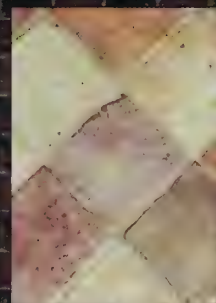
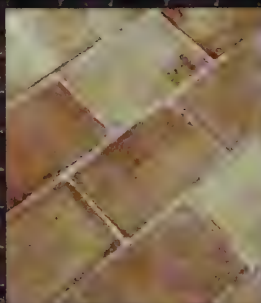
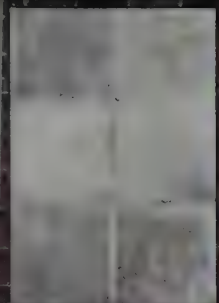
24. Spectacular LXVI style antique mantel of statuary Carrara marble and dore bronze. After the antique at Versailles. French-19th C. 49"Hx89"W

8401 Melrose Place, Los Angeles, Ca.90069
(323)852-6630 / (323)852-1964 FAX:(323)852-4981

Open 10:30AM - 5PM M-F • Sat. & Sun. by appointment only

EXQUISITE SURFACES

TILE AND STONE



STONE & TILE ♦ ANTIQUE STONE & TERRA COTTA ♦ FIREPLACES
FOUNTAINS ♦ ANTIQUE ARCHITECTURAL ELEMENTS OF STONE

I.) 18th Century Antique Limestone Fireplace • Black & White Photo of St. Ceols, France by Peter Saisselin

731 North La Cienega Boulevard • Los Angeles, CA 90069 • (310) 659-4580 fax (310) 659-4585



*Celebrating Our
Eleventh Anniversary*

THE MOST UNIQUE SHOWROOM OF ITS KIND IN LOS ANGELES.
RITUALS FEATURES ANTIQUE AND REPRODUCTION FURNITURE &
ACCESSORIES IN WESTERN, SPANISH COLONIAL, MISSION,
ADIRONDACK AND PRIMITIVE STYLES.

COURTESY TO THE TRADE.

756 North La Cienega Boulevard, Los Angeles, CA 90069
310-854-0848 FAX: 310-854-6126 Hours: Mon-Fri 9:30am-5:30pm
Sat. by Appointment



THE JOINERY CO.

Purveyors of the finest Antique Heart Pine Flooring,
Stair parts, Moldings, Cabinet Stock and Beams.
Twenty-four other rare & exotic woods are available
in traditional Solid Plank or in precisely engineered
MultiLayer™ for applications directly over concrete.
Beautiful 48 page portfolio - Free. Sample Kits - \$25 & up.
1-800-726-7463
WOODHOUSE® Specialty Flooring Division
NATURAL WOODS™ MultiLayer™ Division

*The
magic
of
moving
water.*

Brushed Square

Brushed
aluminum
and mosaic tile

Other models
are available.
Finishes include
metal, hardwoods,
ceramics, glass,
mosaic tile and
natural stone.



"Winner
Best of L.A.
Design Week
Residential
Furnishings"

capsis
FOUNTAINS

Call for brochure: 1-888-654-5244
www.capsisfountains.com

Barbara McCann *Summer Tour '99*

The Greek Isles I, 40" x 30" hand-painted serigraph on canvas.



Call to review this exclusive collection of new paintings and prints at . . .

FINGERHUT GALLERIES

California Tour Locations

LAGUNA BEACH
AUGUST 20, 1999
888-222-6270

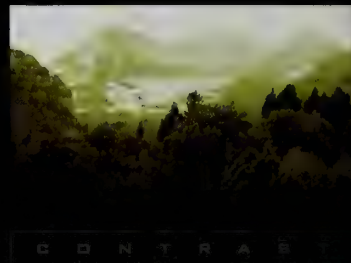
LA JOLLA, CA
AUGUST 21, 1999
800-774-2278

SAUSALITO, CA
AUGUST 28, 1999
800-700-1842

Midwest Appearance

MINNEAPOLIS, MN
AUGUST 14, 1999
800-279-1615

A WEATHERED, OLD-WEST ATMOSPHERE, BUT WITH CUTE LITTLE SOAPS AND WHATNOT.



C O N T R A S T

SUNDANCE UTAH IS, WITHOUT QUESTION, A STUDY IN CONTRAST. IT IS RUSTIC, WESTERN SIMPLICITY, PERFECTLY COMPLIMENTED BY 4 STAR AMENITIES. IT IS 6,000 ACRES OF UNREFINED WILDERNESS, AND 90 LUXURY SUITES. IT IS PEOPLE YOU'D LIKE TO MEET, WITHOUT PEOPLE WHO WANT TO BE SEEN. IT IS A HILL YOU CAN ATTACK ON A MOUNTAIN BIKE, AND, OF COURSE, EVERYTHING YOU NEED TO WASH OFF THE TRAIL.

sundance

WWW.SUNDANCE-UTAH.COM 800.892.4166

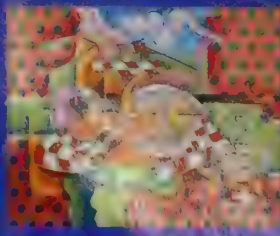


Mary Visions



One Master Painter

Loyd



383 Kinaole Circle, Kihei, Maui, Hawaii 96753
Call us on Maui: (808) 875-8841
please visit our Cyber Gallery at:
www.ArtByLoyd.com



FRANK LLOYD WRIGHT IN THE VALLEY OF THE SUN

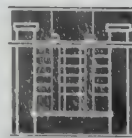
Scottsdale, Arizona
November 10-14, 1999

KEYNOTE ADDRESS BY
Bruce Brooks Pfeiffer
Special Film Premier with
Kenneth Love

Tours and events at Wright-designed buildings
and those of his associates

For more information, or to register contact:

THE FRANK LLOYD WRIGHT
BUILDING CONSERVANCY



4657-B N. Ravenswood Ave.
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E-MAIL: savewright@preservation.org
VISIT OUR WEB SITE: www.savewright.org/FLW



Today could be
the best day of your life.

Of course, at The Peninsula Beverly Hills
so could tomorrow.

Weekends are the perfect time to slow life down at The Peninsula.
Call 1.800.462.7899 for reservations.



The Peninsula Beverly Hills.
Life, made perfect.

Your most
powerful
partner

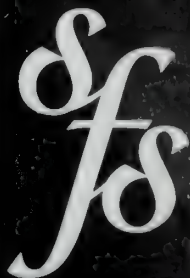
when you
are buying,
building or
remodeling
a home is
your lender.

Construction Financing Specialists

- Land-
80% of price
 - New
Construction-
100% of costs
 - Remodels-
100% of costs
 - No Income
Qualifiers
 - Loans to
10 Million
-

Call
(800)727-6050

Licensed as a R.E. Broker by the CA Dept. of R.E. License #01059680
License information telephone (916)227-0931



STRATFORD FINANCIAL SERVICES, INC.
MORTGAGE BANKERS

Programs subject to change and qualification



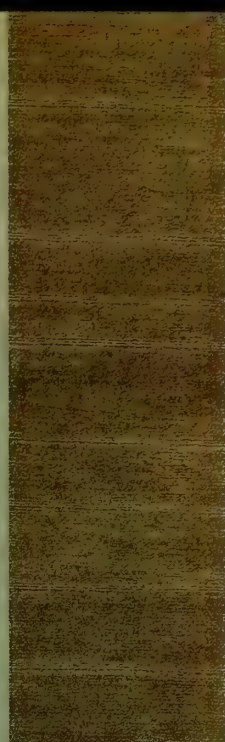
Hothouse midnight



Precisely
Imprecise
Perfectly
Imperfect...



Hothouse sandstone



Rib flax

Tufenkian Tibetan Carpets are
available at these fine dealers:

Phoenix, AZ / 602.941.2995
ADLER, INC.

San Jose, CA / 714.549.1442
DOWPLACE SOUTH
(Trade Only)

San Francisco, CA / 408.649.3083
TIBETAN CARPETS

San Francisco, CA / 760.324.1661
TIBETAN CARPETS

San Francisco, CA / 415.863.3388
TIBETAN CARPETS

San Francisco, CA / 530.581.5717
TIBETAN CARPETS

San Francisco, CA / 312.670.2370
TIBETAN CARPETS

San Francisco, CA / 847.475.0010
TIBETAN CARPETS

San Francisco, CA / 847.478.1900
TIBETAN CARPETS

San Francisco, CA / 317.255.4230
TIBETAN CARPETS

San Francisco, CA / 913.362.2006
TIBETAN CARPETS

San Francisco, CA / 504.891.3304
TIBETAN CARPETS

San Francisco, CA / 248.647.5250
TIBETAN CARPETS

San Francisco, CA / 612.922.6000
TIBETAN CARPETS

San Francisco, CA / 612.339.6030
TIBETAN CARPETS

San Francisco, CA / 614.294.3345
TIBETAN CARPETS

San Francisco, CA / 503.222.3428
TIBETAN CARPETS

San Francisco, CA / 901.276.5475
TIBETAN CARPETS

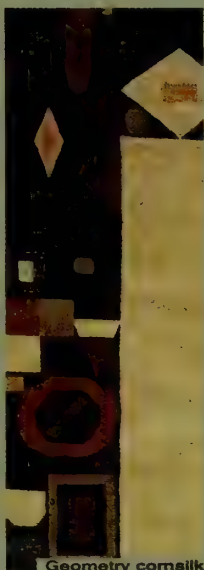
San Francisco, CA / 423.584.1400
TIBETAN CARPETS

San Francisco, CA / 206.292.1115
TIBETAN CARPETS

San Francisco, WI / 414.962.4550
TIBETAN CARPETS

For additional information, in the
United States only, call toll free:
1-800-926-521

TUFENKIAN TIBETAN CARPETS



Geometry cornsilk



Max red



Lagoon hue



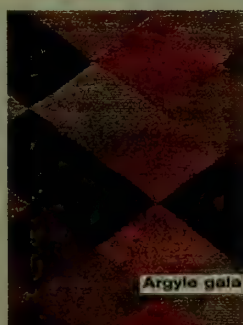
Brisas citrus



Lagoon goldenrod



and therein lies
the charm.



Argyle gala

Hothouse midnight room designed by Odile
de Schieter, French Designer's Showhouse

Brisas citrus and Lagoon hue room shots -
furniture by Grange Furniture, Inc.

©Tufenkian Tibetan Carpets protects all of
its original designs with US and
International copyrights.



EXTRAORDINARY PROPERTIES ON THE MARKET

BRITISH COLUMBIA, VIRGINIA, HAWAII, SANTA BARBARA, IRELAND...



JACQUES CHAMON/REUTERS



ANDREW DUNN

IRELAND

● Humewood Castle

Architect William White described Humewood Castle as "a family mansion not above the average size." White built the 60,000-square-foot residence in 1867 for the Right Honorable William Hume Dick, whose family occupied it until 1992 (*AD*, Jan. 1996). A 108-foot-long corridor serves the main reception rooms, which

include a library with a carved marble mantel, a paneled ballroom and a pub. The Chinese room (left) is one of 14 bedrooms that have been decorated in a specific theme. The 480-acre estate has a polo field and stables for 21 horses. IR£10 million (\$13.1 million).

For information, call the AD Estates Hot Line, 212/880-6803.

JULIA GRAY



fine painted furniture



The TUSCANY COLLECTION

combining the warmth of hand polished wood and the paint colors of the setting sun
at home in an 18th century villa or a 20th century townhouse.

Julia Gray

D&D Building 979 Third Avenue, New York, NY 10022 (212) 223-4454 fax (212) 223-4503

Atlanta Boston Chicago Dallas Denver Houston Seattle Scottsdale Philadelphia Washington, DC

Catalog Available Trade Only



Cabinetry for those who have no patience
with standard or run-of-the-mill.



Visit our Participating Retail Partner or to order the Rutt folio of design ideas (\$15).
Your folio will be shipped within 5 working days. Visit www.rutt1.com

J. SEWARD JOHNSON, JR.



"HOLDING OUT"

BRONZE, LIFE-SIZE

CURRENT EXHIBITIONS

BERLIN, GERMANY
ALBANY, NEW YORK
BRUSSELS, BELGIUM
PARIS LAS VEGAS, NEVADA
QUAD CITY BOTANICAL CENTER, ROCK ISLAND, ILLINOIS

SCULPTURE PLACEMENT, LTD.

P.O. BOX 9709, WASHINGTON, D.C. 20016
TELEPHONE 202.362.9310 FACSIMILE 202.986.0336
WWW.SEWARDJOHNSON.COM

CATALOG AVAILABLE

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 222



HAWAII

After one passes through the rock-bordered glass doors of Hale Pau Hana, on the Big Island of Hawaii (AD, Jan. 1997), a commanding view appears of the pool and the ocean beyond. The house was designed by the owner "so that you don't know if you're inside or out." Covered breezeways in the gardens connect three buildings—the guest, main (left) and master bedroom pavilions—while running water, in the form of streams and waterfalls, divides the interior spaces. One of the seven waterfalls cascades over a grotto planted with ferns and orchids. Every room in the 6,500-square-foot residence enjoys a mountain and ocean view. \$13 million.

For information, call the AD Estates Hot Line, 212/880-6803.

MANHATTAN

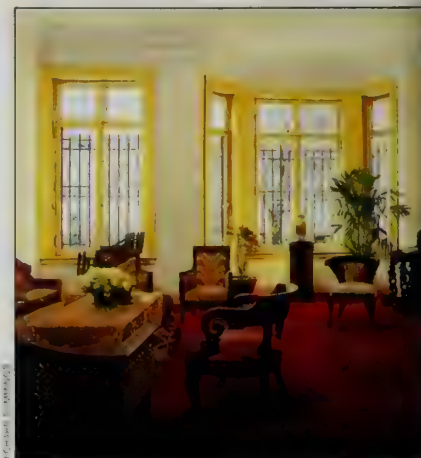
Are examples of Park Avenue's remaining private mansions, two town houses were originally built as part of a row of ten that lined the entire block. Architect Bassett Jones constructed the Queen Anne-style houses as mirror images; however, only one has been used as a single-family residence since its completion in 1885. Rising five stories, the approximately 8,000-square-foot, six-bedroom street house features a through double door entrance hall with a curved case. The first floor steps back to a 700-square-foot garden with two mature trees, overlooked by a balcony off the third-floor master suite. One of the house's two living rooms (far right) has a bay window providing views of treelined Park Avenue; the room also has a wood-burning fireplace with a carved limestone mantelpiece.



A large light well allows natural light to fill the top two floors; a second dining room is on the fourth floor. \$14 million.

The adjacent mansion, currently divided into seven apartments, offers staff quarters or rental income. \$4.9 million.

For information, call the AD Estates Hot Line, 212/880-6803.



luxury and performance come together like never before.



The Acura RL

PERFORMANCE

3.5-Liter, 24-Valve Engine

4-Speed Automatic with Grade Logic Control

Restyled, Aerodynamic Body Design

Newly Designed, Wider Alloy Wheels

4-Wheel, Independent Double-Wishbone Suspension

LUXURY

Leather-Appointed Interior with Rich, Burled Wood

Bose® 8-Speaker, 6-Disc, CD Audio System

Front Seat-Mounted Side Air Bags

Available Acura Satellite-Linked Navigation System™

The 1999 RL, starting at \$41,900



EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 226

SEATTLE

It took six and a half years to plan and build a 30,000-square-foot residence on more than five acres in the prestigious area of Seattle along Evergreen Point Road. The six-bedroom house, which features details

such as hand-forged iron hardware and light fixtures and carved stone fireplaces, was constructed with 400-year-old heart-pine paneling. A two-story drawing room has a large sandstone fireplace and three

sets of French doors that open onto a terrace with a view of the Seattle skyline. The property backs onto Lake Washington, and its more than 350 feet of waterfront has the largest private dock on the lake (below), a boathouse and a beachside cookhouse for entertaining. Among the outbuildings is a

caretaker's house, built in 1900, which was one of the first residences in the area. The grounds include a greenhouse, an orchard and a "secret" garden just outside the master bedroom. \$45 million.

For information, call the AD Estates Hot Line, 212/880-6803.



VIRGINIA

Nestled in the foothills of the Blue Ridge Mountains, Meeting House Farm encompasses 90 acres of Middleburg Hunt Territory in Loudoun County. The Quaker-style stone house was built in 1744 by Isaac Nichols, one of the original trustees of the Goose Creek Friends' Meeting. Beam ceilings, large fireplaces and tightly fitted stonework, which are characteristic of Quaker design, appear throughout. The house was constructed in 1988. The first floor features an entrance hall, a living room with window seats, a dining room with a stone fireplace, a kitchen and breakfast room and a two-story solarium. Upstairs, the master suite has a study with custom-built bookcases. The two additional bedrooms



such as hand-forged iron hardware and light fixtures and carved stone fireplaces, was constructed with 400-year-old heart-pine paneling. A two-story drawing room has a large sandstone fireplace and three

sets of French doors that open onto a terrace with a view of the Seattle skyline. The property backs onto Lake Washington, and its more than 350 feet of waterfront has the largest private dock on the lake (below), a boathouse and a beachside cookhouse for entertaining. Among the outbuildings is a

caretaker's house, built in 1900, which was one of the first residences in the area. The grounds include a greenhouse, an orchard and a "secret" garden just outside the master bedroom. \$2.17 million.

For information, call the AD Estates Hot Line, 212/880-6803.

continued on page 232

Everyone *deserves* a KitchenAid kitchen once in life.



L

ife is, inevitably, filled with compromise. Let your kitchen be the one gorgeous exception. Presenting the KitchenAid® Kitchen, Easy Convect™ built-in ovens. Professional-style cooktops. Our new bottom-mount as well as built-in refrigerators. Sixty-bottle wine cellars. And America's longest-lasting dishwashers. The KitchenAid Kitchen. Because the perfect kitchen is something you'll never regret.

KitchenAid®
FOR THE WAY IT'S MADE®

Questions? 1.800.422.1230 or www.KitchenAid.com

Available at these
fine showrooms:

Sacramento, CA

Natural Stone Design Gallery
(916) 387-6366

San Diego, CA

European Tile Art
(619) 452-5090

Santa Barbara, CA

NS Ceramic
(805) 962-1422

So. Pasadena, CA

Mission Tile West
(626) 799-4595

Aspen/Basalt, CO

Decorative Materials Int'l.
(970) 927-0700

Denver, CO

Decorative Materials Int'l.
(303) 722-1333

Westport, CT

Westport Tile & Design
(203) 454-0032

Wilmington, DE

Charles Taylor Tile &
StoneWorks
(302) 234-4700

Jacksonville, FL

Traditions in Tile
(904) 739-7386

Naples, FL

Tile Market
(941) 261-9008

Sarasota, FL

Tile Market
(941) 365-2356

Winter Park, FL

Tile Market
(407) 628-4322

Atlanta, GA

Traditions in Tile
(404) 239-9186

Des Moines, IA

RBC Tile & Stone
(515) 224-1200

Chicago, IL

The Fine Line
(312) 670-0300

Westmont, IL

Tile Concepts
(630) 920-0949

Indianapolis, IN

Architectural Brick & Tile
(317) 842-2888

Acton, MA

Upstairs Downstairs
(978) 369-3620

Boston, MA

Tile n Counters
(617) 330-7900

Harwich, MA

Cape Cod Tileworks
(508) 432-7346

Farmington, MI

Virginia Tile
(248) 476-7850

Grand Rapids, MI

Virginia Tile
(616) 942-6200

Sterling Heights, MI

Virginia Tile
(810) 254-4960

Troy, MI

Virginia Tile
(248) 649-4422

Minneapolis, MN

Fantasia
(612) 338-5811

Raleigh, NC

Byrd Tile Distributors
(919) 876-5997

Winston-Salem, NC

McCullough Tile
(336) 744-0660

Omaha, NE

RBC Tile & Stone
(402) 331-0665

Fairfield, NJ

Mediterranean Tile
(973) 808-1267

Paramus, NJ

Artistic Bath & Tile
(201) 670-6100

New York, NY

Artistic Bath & Tile
(212) 727-9331

White Plains, NY

Artistic Bath & Tile
(914) 422-0041

Cleveland, OH

Thomas Brick
(216) 831-9116

Columbus, OH

Surface Style
(614) 228-6990

Westlake, OH

Thomas Brick
(440) 892-9400

Portland, OR

United Tile
(503) 231-4959

Devon, PA

Devon Tile & Design Studio
(610) 687-3368

Philadelphia, PA

Joanne Hudson Tile & Stone
(215) 568-5501

Pittsburgh, PA

The Tile Collection
(412) 621-1051

Westerly, RI

Professional Tile Designs
(401) 348-1004

Nashville, TN

Traditions in Tile
(615) 269-9669

Dallas, TX

Antique Floors, Inc.
(214) 760-9330

Dallas, TX

French Brown Floors
(214) 363-4341

Houston, TX

Architectural Design Resource
(713) 877-8366

San Antonio, TX

Palmer Todd, Inc.
(210) 341-3396

Alexandria, VA

Ademas
(703) 549-7806

Seattle, WA

United Tile
(425) 251-5290

Calgary, Alberta, CANADA

Empire Kitchen & Bath Ltd
(403) 252-2458

Sonoma Tilemakers

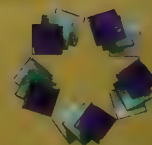
7750 Bell Road, Windsor, CA 95492
(707) 837-8177 Fax (707) 837-9472

Visit us at www.sonomatilemakers.com

To the Trade

Is it tile...or is it mosaic?

Inspired by the ancient art of mosaic, we introduce
our exclusive handcrafted mosaic tile collection.
The touch of an artist is evident on every piece.



SONOMA TILEMAKERS

*Creating the difference between
ordinary and extraordinary*

james r. moder®

BEVERLY HILLS® NEW YORK® PARIS® LONDON® TOKYO® VANCOUVER

CRYSTAL CHANDELIER SALE

Save up to 58% off retail. Request **QUALITY** International Designer Name Brand *james r. moder*® Crystal Chandeliers trimmed with a majority of Crystal pieces (-11) manufactured by Swarovski in Austria and quality Imported Regal™ Hand-cut and polished Crystal. Request the genuine *james r. moder*® brand name for elegant **DESIGN, QUALITY and SAVINGS. SETTLE FOR NOTHING LESS!**

'PRESTIGE'
ENTRANCE OR
DINING ROOM
CHANDELIERS

CHOOSE
FROM 5 SIZES



DINING
ROOM
CHANDELIER
22" W. x 28" H.
ORDER #93091-11
SALE PRICE \$1,999.00
SMALLER SIZE 18" W. \$1,399.00

ENTRANCE
CHANDELIER
28" W. x 53" H. 34 LITES.
ROYAL GOLD
AND SILVER FINISH
ORDER #93097-11
SALE PRICE \$3,299.00



LARGER VERSION
28" W. x 28" H.
12 LITES. #93099-11
SALE PRICE
\$999.00

8 LITES.
24" W. x 21" H.
ROYAL GOLD FINISH
ORDER #93092-11 \$649.00
SALE PRICE

IN STORE SPECIAL
2-LITE WALL SCONCE.
ORDER #93151-33 \$89.00
6-LITE CHANDELIER
TRIMMED WITH ITALIAN CRYSTAL
ORDER #93095-33 \$349.00

'MARIA
THERESA'
CHANDELIER
13 LITES.
25" W. x 25" H.
GOLD LUSTRE
FINISH
ORDER # 93145-11
SALE PRICE \$1,399.00

LARGER VERSION
19 LITES. 36" W. x 36" H.
ORDER # 93146-11
SALE PRICE \$2,299.00

TO ORDER, VIEW
or request a FREE CATALOG
CALL: 1-800-371-8967

Your call connects you directly to your nearest
james r. moder Crystal Gallery Lighting Showroom.

Ask your Interior Designer or Architect to specify *james r. moder* Crystal Chandeliers. Stock or Custom designs priced from \$250. to \$80,000. Inquire about fly-in program. Call for Catalog.

MATCHING HALL BASKET

3 Lites
12" W. x 9" H.
SALE PRICE \$299.00
ORDER #93093-11

3 Lites
12" W.
18" H.
MATCHING
WALL
SCONCE
ORDER #93143-11 \$199.00
SALE PRICE

EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 228



SURREY

● J. Paul Getty

The great and the good have walked the halls and grounds of Sutton Place through the centuries. Sir Richard Weston, courtier to Henry VIII, built the manor between 1521 and 1524, and the king was entertained there in

1525. Elizabeth I visited the estate on the occasion of her first royal progress. J. Paul Getty owned it for 16 years and installed a pay phone for use by his guests. The manor is filled with reminders of its history. Terra-cotta tiles bearing the initials of Richard Weston sit

beside the main doors. The pomegranate badge of Catherine of Aragon appears on tiles on a fireplace. The gardens too have a noble lineage: Capability Brown redesigned the park in the 18th century, and Gertrude Jekyll created the yew-hedged enclosure and

the pool at the turn of this century. More recently, Geoffrey Jellicoe designed the large lake and several gardens for the property (*AD*, Feb. 1985). £25 million (\$39.5 million).

For information, call the AD Estates Hot Line, 212/880-6803.

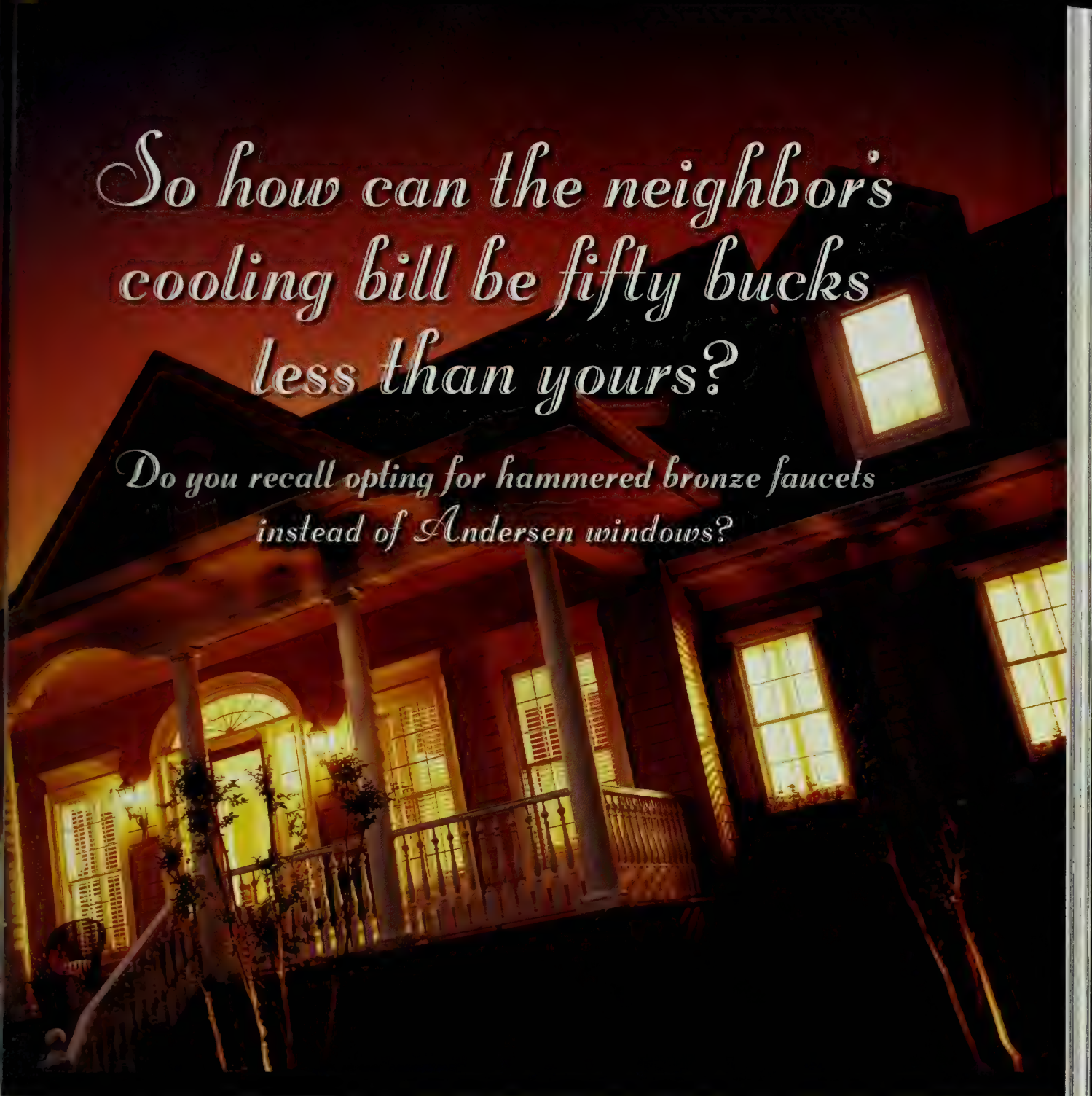


BRITISH COLUMBIA

Overlooking the Strait of Georgia on Hornby Island is a post-and-beam residence designed after a Native American longhouse. The house, which is being sold with its furnishings, reflects the rustic, eccentric tastes of its original owners. A 75-foot-long, skylighted entrance gallery with an old canoe hanging overhead leads to a sunken living room with an adobe fireplace and a wood-paneled billiard room with a billiard table from 1914. The kitchen, paneled with wood recycled from a weath-

ered fence, has a counter from a general store, complete with condiment bins and a cash register, and barstools made of tractor seats. The entire second floor is taken up by the master suite. French doors open onto one of several decks, which have a swimming pool, a hot tub and an outdoor fireplace. The eight-acre property is part of a wooded development that includes a beach house and access to the white-sand beach. \$875,000.

For information, call the AD Estates Hot Line, 212/880-6803.



*So how can the neighbor's
cooling bill be fifty bucks
less than yours?*

*Do you recall opting for hammered bronze faucets
instead of Andersen windows?*

As a homeowner, it's easy to be tempted by superfluous luxury. A much wiser decision, however, would be to install Andersen® windows. Every window designed with the Perma-Shield® System offers the utmost in energy efficiency. Andersen High-Performance™ Low-E² glass insulates considerably better than standard dual-pane glass, reduces the effects of ultraviolet light, and reflects exterior heat. That means lower energy bills. And who wouldn't love that? So don't be lured into ordering Indonesian teak towel racks. Opt for a real luxury – energy efficient Andersen windows. To learn more, call 1-800-426-4261, ext. 3371

Worryproof. Timeproof. Andersen Windows®.



EXTRAORDINARY PROPERTIES ON THE MARKET

continued from page 232



JOHN VAUGHAN

SANTA BARBARA

● Roland Terry and
Jean Jongeward

The owners of a California avocado ranch described their house, built by architect Roland Terry, as "the carriage house to a Palladian villa" (*AD*, Apr. 1993). The residence has a round entrance hall reminiscent

of the Pantheon and a neutral palette and sandstone-and-hardwood floors chosen by designer Jean Jongeward. The 32-acre property has ocean, canyon and valley views. \$2.75 million.

For information, call the *AD Estates Hot Line*, 212/880-6803. □



White RiverTM

Perfectly Appointed For Your Interiors

MONRIE

An Exclusive Selection of
Sculptured Hardwood Mouldings

1-800-558-0119

Curved Work Our Specialty
Request Our Catalog 110

www.mouldings.com • Fax: 1-501-442-4317

Manufactured in California

To the Architect • To the Client

SURRENDER . . . TO YOUR DREAMS



DE MEDICI BED



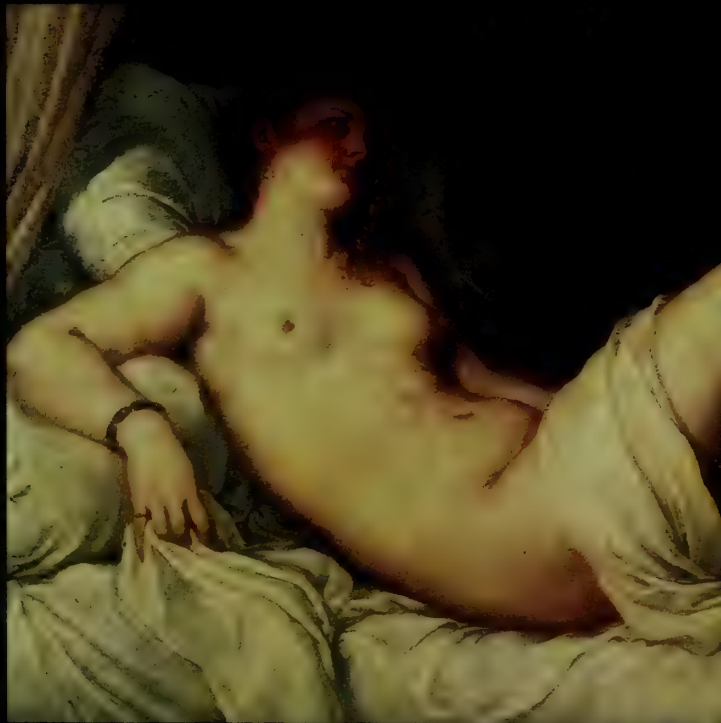
Phyllis Morris

Designer & Manufacturer of Exceptional Furniture

FOR THE NEW PHYLLIS MORRIS SIGNATURE PORTFOLIO, SEND \$25 TO DEPT. A.
8772 BEVERLY BLVD. WEST HOLLYWOOD, CA 90048 PH 323-655-6238 FAX 323-655-6485 www.phyllismorris.com

SCENE I, ACT I: Italy's Lake Como. Villa Erba, the summer palace.

Imagine if you will, the scent of wisteria heavy in the late-afternoon heat
and the occasional cry of the swallow as the only sound.



SCENE I, ACT II: Inside the palace, a woman lies in repose.

by a sheer throw, she is the very ideal of ample Renaissance beauty.

What finer ornament of the scene than this exquisite fabric?

GIO
LES



CORAGGIO
TEXTILES

JUAN PABLO MOLYNEUX

A MANHATTAN TOWN HOUSE CONTAINS THE DESIGNER'S ECLECTIC COLLECTION

Text by Susan Cheever/Photography by Billy Cunningham

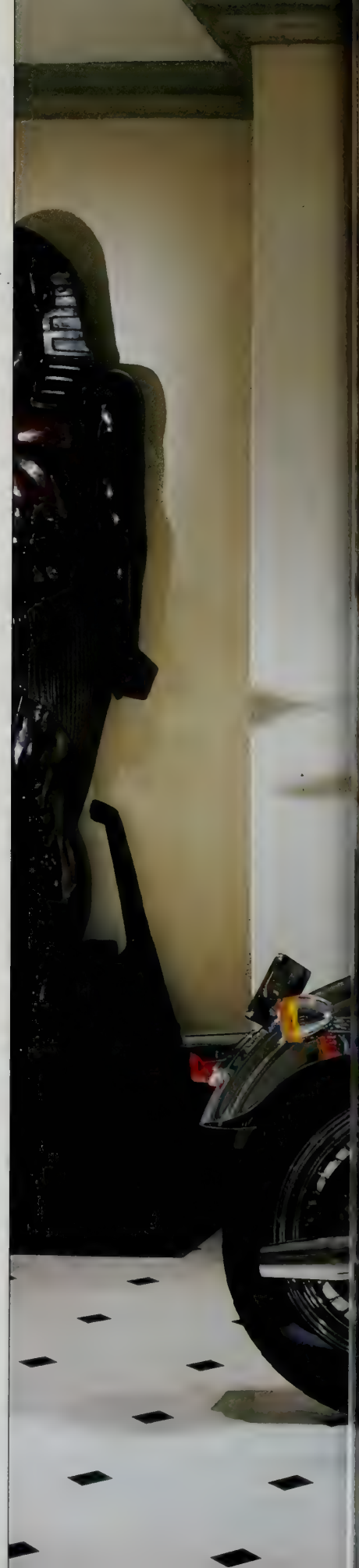


I sometimes say that my revenge will be to come back in the next life as a client," says Juan Pablo Molyneux, leaning back against an eighteenth-century armchair covered in silk velvet in the sitting room of his Manhattan town house. "I will be absolutely *insufferable*. No compromise."

Fortunately, Molyneux did not have to die to become a seriously and promising client—his own. The town house, a treasury of antiques, tapestries, and sculpture, is a place where a contemporary painting can hang over an eighteenth-century table, where motorcycles are parked on marble floors and

ABOVE: "I had to wait years to get my town house," says Juan Pablo Molyneux, with his wife, Pilar, in the office of their Manhattan residence. "But I was collecting all that time." Clarence House fabric on armchair, from Florian Papp; lamp from H. M. Luther; Scalmandré wallcovering.

RIGHT: The designer's Harley-Davidson motorcycle shares the entrance hall with two 19th-century bronzes of Antinous and Giam-bologna's *Rape of the Sabines*, 1582. Molyneux had the walls painted to resemble the limestone blocks of the town house's exterior.





BELOW: Ink drawings by Picasso, in the living room, are part of Molyneux's art collection. "As with the furniture, if I see a piece of art I like, it's a spontaneous attraction," he says. "I never go out and look for something specific." The love seat damask is from JAB.

RIGHT: Molyneux wanted the living room to be "an uncluttered balance of volumes and emptiness." A 1967 triptych by Francis Bacon hangs over a canapé covered in a Scalmandré fabric. The Louis XVI fauteuil is from Sotheby's. Aubusson carpet from F. J. Hakimian.



where on garlanded dining room panels are portraits of Molyneux, his wife, Pilar, his parrot and his dogs.

"I wanted to have a house that really belonged to me, where I wouldn't have to follow the rules," says the Chilean-born, Paris-educated designer. "Here I'm not reacting, I'm just being."

At first Molyneux rented only part of the Beaux Arts limestone building on a quiet side street off Madison Avenue. Now the other tenants are gone, and the town house has become Molyneux's home, his office and even his garage. A BMW motorcycle and several Harley-Davidsons are pulled up under a sixteenth-century Giambologna plaster cast, *Rape of the Sabines*, which is flanked by life-size bronzes of Antinoüs that came from the Pavlovsk Palace in St. Petersburg. Whenever they can, Molyneux and Pilar rev up the Road King and the Dynaglide and head west.







LEFT: A hall, paved in marble and onyx, connects the living room and the dining room. Lapis obelisks rest on an Adamesque demilune commode from Sotheby's. The painting is *February Hour*, 1998, by Makoto Fujimura. Brunswick & Fils floral fauteuil taffeta.

BELOW: The dining room is "a flexible space for one or several tables," explains the designer, who added painted singerie panels to the walls. Italian Empire chairs from Sotheby's, with fabric from Clarence House. Underskirt fabric, JAB; underskirt trim, Houliès.



In the gallery, a Roman torso set in a book-lined niche "is a nice way to greet guests," says Molyneux. But it is the dialogue between the chairs and the tables, the demilunes and the fauteuils, that interests Molyneux as much as the chitchat of his friends. "Good pieces of furniture talk," he remarks. "They have an accumulation of experience, and they tell a story. A good room is like a good group at a dinner party; although the guests are coming from different places—an English desk, an Oriental rug, a French tapestry—they work together."

Molyneux dinner parties begin in the living room, where four Picasso ink drawings look out on some of the designer's favorite pieces. Portraits by Francis Bacon and bronze plaques of Roman emperors hang over a group of

French chairs. Against the wall, two Louis XVI canapés with gilt feet in the shape of lions' heads stand next to an eighteenth-century Venetian mirror.

"Those lions were made for the Count d'Artois," notes Molyneux, leaning down as if to hear what they have to say. "Imagine what they must have seen and heard: a concert of the music of Lully perhaps or a display of fireworks. Maybe they saw people running in fear when everything changed during the revolution. They were witnesses to history." He sits for a moment in an eighteenth-century armchair. "The arms of this chair once held the arms of a person," he says, "someone who was also human, who suffered and was happy."

What makes Molyneux happy is not one specific period but the mix of excel-



"I wouldn't usually combine apple green, red and yellow, but somehow here it works," Molyneux says of a sitting room. Piranesi's prints *Colonna Trajana* flank Ronaldo de Juan's diptych *Barcelona*, 1968. The pillow and bedcovering fabric is from Brunschwig & Fils.



BELOW: The bookshelves of the library extend to the gallery downstairs. Fortuny lamps hang over a 19th-century English lounge. "A good room makes music," says Molyneux. "My role is to give rhythm so the music can start." Aubusson carpet, F. J. Hakimian.

RIGHT: In the master bedroom, Molyneux embellished a frieze with disks of colored marble. The Dutch oil portrait is from 1623. Wallcovering from Christopher Hyland. Cowtan & Tout canopy and headboard silk; JAB canopy lining. Bed linens, Pratesi.



lence he has acquired. "I'm surrounded by whatever I like," he says.

Molyneux also grew up in a house where important pieces of furniture were impeccably maintained. Even his delight in motorcycles—he got his first Triumph when he was a teenager—is inherited from his mother, who whizzed around Santiago on a Vespa.

A Dutch oil portrait from Molyneux's childhood home hangs in the master bedroom. The designer leaves no surface unadorned and no stone un-set: Marble samples he has received over the years are part of a frieze that frames an eighteenth-century English mantel. "I use every corner," he says.

Across the library landing is Molyneux's sumptuous sitting room. There a Gae Aulenti glass table holds an Italian sarcophagus. Two Piranesi prints of Trajan's Column frame an Empire

mahogany daybed covered in a green-and-red-striped fabric. The daybed is an example of Molyneux's passion for accident and serendipity. "I can understand mistakes and take advantage of them," he explains. "I ordered this green-striped fabric, but they didn't send enough, and they sent it in red. Instead of making a drama about it, I said, 'Why don't I combine the two?'"

"What lets me put things together from different places and different times is my sensibility, my taste," says Juan Pablo Molyneux. "In the past decade we've become more open to the flow of culture. If we're not prepared with our own sensibility, we'll just end up accumulating things. I hope that by the end of the next millennium there will be a pill that will give a person this sensibility. Until then, we have to rely on designers." □



SERGE ROYAUX

THE FRENCH MASTER AT HIS HOUSE IN THE DORDOGNE VALLEY



Serge Royaux has become something of a legend in his own lifetime. He has redecorated some of France's greatest palaces, including several rooms at Versailles, and buildings as prestigious as the National Assembly in Paris and the French Embassy in Washington, D.C. Yet throughout his career he has adapted his grand style to numerous houses and apartments for private clients.

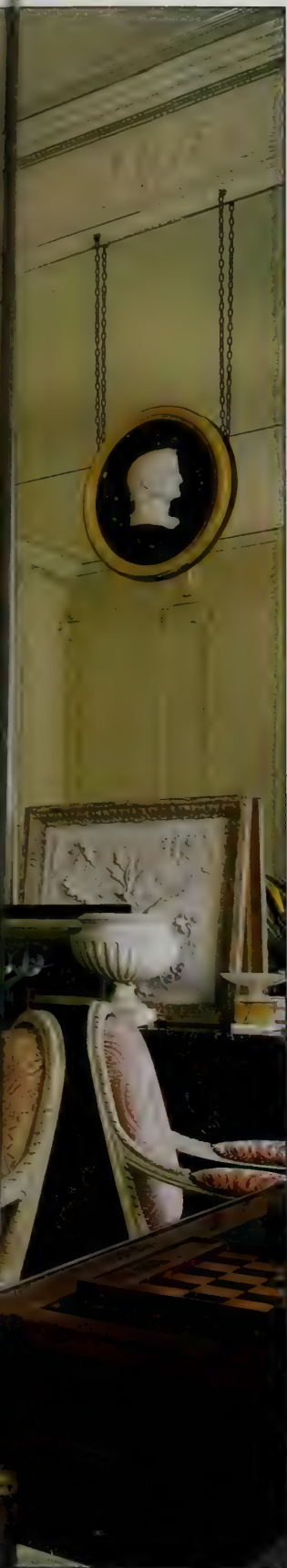
"I've always loved palaces," Royaux says, "and I suppose I bring a touch of the palace to everything I do. But however refined my interiors are, I like them to remain simple and as close to the lives of the people in them as possible. I think of myself as a creator of frames for life."

True to his motto, Royaux has designed a country house for his wife, Anne, and himself in a small town in the Dordogne Valley that corresponds exactly to the comfortable, dignified style of life they like to lead. Built around 1750 on ramparts that date back to the thirteenth century, the residence was originally inhabited by the mother superior of the local convent. Royaux had had his eye on it for many years. "I spent my adolescence in this part of France," he says, "and as soon as we could, we bought a large place down here with lots of land where we could come for holidays with the children and all their friends. But as our children grew up, we realized we'd need something smaller. Every summer for seventeen years I used to come over and ask the two brothers who owned it whether they would sell it to me. They always declined, then suddenly, in 1980, they changed their



"I had wanted to own it for many, many years," interior designer Serge Royaux (top) says of his country house in the Dordogne Valley, where he has lived with his wife, Anne, since 1980. ABOVE: The circa 1750 residence was constructed on a 13th-century foundation.

LEFT: A bust of a woman that once graced Versailles rests on the Louis XVI marble mantel in the living room. The painted settee and chairs, which are signed "Lelarge," are covered in a cream-and-rose fabric Royaux had created after an 18th-century document.





OPPOSITE: Stools from the Tuileries join a trictrac table in the living room. The table and the Louis XVI writing desk, left, were made by Joseph Stöckel. "The small jardinières echo the larger plantings on the terrace," Royaux points out.

"The house's basic architecture was fine, but it was a bit too severe. I installed period boisserie to make it less so." BELOW: Louis XVI chairs upholstered in black velvet counterpoint the dining room's white walls. The onyx hanging lamp is Empire.



BELOW: "The library's lack of strong colors and the use of white help to play up the importance of the books," notes Royaux. A pair of antique mahogany obelisks flank an 18th-century clock on the 18th-century gray-marble mantel.

RIGHT: Royaux has arranged his mostly leather-bound volumes on built-in shelves; the books are an invaluable resource for researching his important historical projects. The bergère and the fauteuil are Louis XVI.



minds and allowed us to buy."

With its classical eighteenth-century proportions, this secluded mansion appealed to the Royaux not only because it was more manageable but because it enjoyed spectacular views of the Dordogne's wooded countryside. The garden and terrace were thus very much in their minds as they began work on the

property. Anne Royaux's skills came to the fore in this domain, and now there is no more agreeable place in the region to while away a summer afternoon than the tree-shaded terrace.

A similar feeling of restrained exuberance pervades the house's interior. The bright sunlight enters the room and steps into a rich darkness

where forms and colors, pictures and objects, swim slowly into focus. "I love the contrast when you first come in," Royaux says. "I've designed the shutters in sections so that they open to let in just a little light at the top. That way you can get very close to the mixture of brightness and shadow that you find in each page."



Floral fabric envelops the master bedroom, which has a bed and chairs by Jacob. The Louis XVI three-drawer commode is by Stöckel. The drawings attest to Royaux's belief that paintings might overwhelm the interiors.



RIGHT: One of the main reasons the Royaux fell in love with the house was its views of the wooded countryside. In mild weather they entertain on the terrace, which is edged in part by the original 13th-century ramparts.



Royaux clearly leaves little to chance in his designs, and for his own house he had the advantage of years of forethought. "I began as I do every project, by drawing up plans," he explains. "I didn't have to make many structural changes because the rooms were just right, but the movement between them had to be redone from scratch. I like a formal

an eye to their historical rightness, yet the room's atmosphere remains buoyantly unpedantic and inviting.

The erudite side of Royaux's nature is amply represented in the library. He often works in this pleasantly somber room, surrounded by all the source material he needs. One section has been devoted entirely to books on Art Déco

near exclusion of paintings. Next to the master bedroom is Anne Royaux's office, hung with portraits of her ancestors and lined with books. "I often come up here to plan my next dinner party," she says, pointing to an impressive array of cookbooks. "The Dordogne is a very sociable part of the world, and the families invite each other

"HOWEVER REFINED MY INTERIORS ARE, I LIKE THEM TO REMAIN SIMPLE."

atmosphere, but even so, I felt the house was too austere. It had, after all, once belonged to a religious order. So I put up lots of period wood paneling to soften the walls."

With its graceful white boiserie, large glass-and-mahogany screen and Louis XVI furniture, the living room reflects the essence of the Royaux style. Even the fabric on the chairs is after an eighteenth-century pattern. Looking from the handsome marble bust on the mantelpiece to the elegant tricotac table, one senses that all the elements have been chosen partly with

furniture, which Royaux has championed and collected since the fifties. "I was instinctively drawn to it as a young man," he recalls, "because it had the strong, clear lines of Louis XVI furniture."

Upstairs, each of the bedrooms has been given a distinct personality, but certain themes seen elsewhere in the house return. The main guest bedroom, for example, has been swathed in a red-and-white toile de Jouy based, like the upholstery fabric in the living room, on an eighteenth-century design. As downstairs, drawings predominate to the

spontaneously. Sometimes, if I see a few friends in the market during the morning, I'll put together a dinner party there and then for the evening."

"That kind of impromptu entertaining suits us and our friends in the country perfectly," Serge Royaux adds. "We come back here more gratefully after each trip we make to Paris. It only takes a day or two in the Dordogne, with its extraordinarily vivid past, to enter a different kind of time. It's not just an eighteenth-century house that we return to but an eighteenth-century style of life." □



JONATHAN REED

A MODERN PERSPECTIVE DEFINES HIS LONDON APARTMENT

Text by Suzanne Trocmé/Photography by Andrew Twort



Each morning Jonathan Reed, who represents a new breed of design professionals in London, leaves his third-floor apartment by the rear elevator and walks one block of Chelsea's King's Road to work, turning a corner before reentering the same building from a side street. Although his home and his office, which also acts as a showroom, are divided by an interior wall with two-inch-thick mahogany double doors, the designer prefers

English designer Jonathan Reed (above) updated an open floor in an 1890s landmark building in the Chelsea district of London. LEFT: Although he couldn't structurally alter the space, he modernized it with such elements as brushed-steel fire surrounds.

his ritual. "It has to do with time, place and space," he says.

"Proportions like these are an anomaly anywhere in London," Reed says of the home he shares with his partner, American-born photographer Ken Hayden. "Where else could I find such dimensions,





"I'm disciplined and know how to edit," says Reed. The living area, featuring a Japanese vase and a pair of 1960s white ceramic lamps, looks to the kitchen, which has droplights salvaged from a library in Manchester. Reed designed the armless chair, upholstered in Brunschwig & Fils mohair, and the ottoman.

BELOW: A partition Reed installed divides the public and private areas and sets off a 1920s French cabinet with woven pearwood doors. The dining chairs, from the 1920s, are from a Singer sewing machine factory; the bleached-oak table and the nickel sconces are Reed's own pieces.



particularly in Chelsea? It has fourteen-foot-high ceilings but is neither a loft—it's not industrial enough—nor a mansion apartment with strings of rooms."

Divided roughly in half to provide living and working territories, the 4,800-square-foot space comprises the entire floor of an 1890s building—the only one remaining of four in a row originally built as workhouses. After World War II the building became a women's hospital, then functioned as Chelsea's town hall until administrators were relocated to the street. ("Judy G. was married in my loft," notes Reed.) Like many loft properties in London, it remained empty—until two years ago, when a developer saw its potential.

Because it is in a preservation area, structural changes

were prohibited. Living, dining and sleeping areas are contained within one vast rectangular room. Reed's "modern response" to the space has meant the addition of brushed-steel and antique delft-tile fire surrounds, paintings he prefers to call "pictures" and intimate groupings of furniture by midcentury European masters Jacques Adnet and Fritz Heningsen and the American Paul McCobb.

Jonathan Reed's firm, Reed Creative Services, usually designs all the interior architectural elements of a client's residence as well as much of the furniture, and projects take a year or two. His firm has offices in London, New York and Berlin. Reed is known for its characterful use of disparate components and for the mix

surfaces and textures. "I'm a Yorkshireman and am fascinated by the touch of the hand and raw elements—rudimentary natural ingredients. Call me an alchemist," he says with a smile.

"I have a reasonably pragmatic and straightforward approach to everything I do. Proportion is a subject of discourse for any designer," he continues, "and if I'm known for anything, I suppose it's for my love of larger, voluminous pieces." Hence, a Reed scheme is often discernible not by its content

continued on page 326

"When you design your own place, there's no shame in saying, 'That didn't work,' because you learn from things that aren't right." RIGHT: A black leather desk and a black leather chair—both 1940s Jacques Adnet designs—provide a work space near the sleeping area.









"I like texture and patina, wood, leather and metal." LEFT: In a dressing area are a 1940s Danish wing chair and a 1999 copper sculpture, *Seed Pod*, by Mike Savage. ABOVE: A steel dresser displays a 15th-century Vietnamese Buddha. Calvin Klein bed linens.



ABOVE: The bath "reflects the building's utilitarian feel," Reed points out. "It was a scrubbing-up room when the building was a hospital." The medicine cabinet, which the designer trimmed in teak, "opens to reveal the window and the view," he notes.

MARY MEEHAN

IMAGINATIVE SOLUTIONS FOR HER
POSTWAR APARTMENT ON PARK AVENUE



HARRY BELFON

In New York—a city full of wanderers, transplants and nomads at the end of their trail—it is not customary to find a woman organizing her house around a treasured family heirloom like her grandmother's blue velvet sofa. This is especially true when the woman is an interior designer and her professional self is therefore devoted to reinvention and new beginnings of myriad kinds. But such is Mary Meehan's cleverness that she is able

to bring her past with her wherever she goes, while at the same time managing to imbue it with a sharp, fresh focus. "History with style, tradition without mustiness," she says. "This has always been my preferred approach to my work."

Following a recent divorce, Meehan found herself thrown into the somewhat perilous world of Manhattan real estate in the 1990s. By constitution and sensibility, she was most comfortable with pre-

war apartments like the one she was leaving, with its graceful proportions, elegant moldings, wood-burning fireplace and time-burnished parquet floor. But Meehan had to face the fact that economics and availability would make it impossible for her to replicate what she had.

She decided to be more open-minded. She knew quite a few tricks of the trade, after all. Meehan resolved that she would look to the fundamentals: a strong floor plan, plentiful light and perhaps a terrace, so that she wouldn't feel trapped in an urban box. And "good vibes." "Forgive the term," she says with a laugh, "but I do actually believe in them, and this place had them. I was sure of that from the moment I walked in."

The Park Avenue apartment she finally decided on also had the specific configuration that Meehan was looking for: two bedrooms (her own and one for an office), a fairly generous entrance hall and a dining room that could do double duty as a much-needed guest bedroom. The corner unit faced both west and north and benefited from the way light, tumbling down the cross street like a New York cabby at full throttle, pierced the relentless masonry expanse of the often shadowy Upper East Side avenue. Situated on a low floor, the apartment looked into treetops. And there was indeed a

*Text by Michael Frank
Photography by Durston*

RIGHT: "There's always a gasp when people enter from the boring hallway in my building," Mary Meehan (above left) says of the entrance hall in her Manhattan apartment. Worn parquet floors were painted to resemble mosaic by Steve Barth, who also did the walls and ceiling.





"I LEARNED
TO APPRECIATE
BEAUTIFUL
THINGS
FROM A VERY
EARLY AGE,"
MEEHAN
EXPLAINS.

terrace—"a scrap, but at least I can pretend I'm out in the country gardening," Meehan says dryly. "I can take one plant from one pot and transfer it to another."

Still, the apartment lacked details. Sturdy and potentially airy though they may be, white-brick postwar buildings are not known for the layering of their interior architecture. Meehan was undaunted. She decided to make it all up for herself. Without changing so much as a square inch of wall, she transformed the apartment until it looked, as she puts it, "vaguely Italianate, certainly European and architecturally complex." Paint, fabric and molding were her actual tools; years of design experience, imagination and an educated eye were her less tangible ones.

In the living room and dining room/guest bedroom, Meehan began by adding crown moldings in an inventive stepped-out configuration that makes the nearly nine-foot ceilings seem higher than they actually are. Door and window surrounds came next. Then, in the dining room/guest bedroom, she put in bookshelves, a pair of cor-

A blue velvet sofa dictated the tones of the living room. The gilt-bronze cassolettes, porcelain-and-bronze perfume burner and appliques are from Guy Regal. David Duncan Antiques pillows on sofa and club chairs; Schumacher club chair fringe; Scalamanré ottoman fabric.





Meehan wanted to evoke "a jewel box" with a dining room that could be turned into a guest bedroom. The chairs and ormolu-mounted burl-walnut-and-marquetry table, both Italian Neoclassical, are from Guy Regal. Decorators Walk gilt drapery fringe; Cowtan & Tout lace.



“HISTORY WITH STYLE, TRADITION WITHOUT MUSTINESS,” MEEHAN SAYS. “THIS HAS ALWAYS BEEN MY PREFERRED APPROACH.”

BELOW: The dining room's mirrored doors open and fold back, adding new texture and color in the form of an upholstered wall. A Murphy bed completes the conversion into a guest bedroom. The canvas at left is Cornelis Janssens's 17th-century *Portrait of Lady Monsoon*.



ner closets that house a television and a guest's clothes, and doors hiding a Murphy bed.

The designer finished all this woodwork herself, a process she finds therapeutic. She pickled the living room moldings by first painting them

with a gray primer, then adding a pearlized silver paint and an antiquing varnish. In the dining room/guest bedroom, she applied gold leaf, a long, slow method whose handwrought quality instantly humanized and patinated the newly milled surfaces.

Meehan left the surfaces in the entrance hall to a professional. On the walls and ceiling, artist Steve Barth painted Italianate scenes with clouds, columns and balustrades—“I think of it as my Roman

bath,” says Meehan—while on the floor he painted a faux mosaic over the parquet, which had been covered up with marble tiles and abraded beyond rescue. Meehan juxtaposed real columns with their trompe l’oeil counterparts for a further sense of illusion and play. Barth painted these too, as he did the walls in a side hall and those of the master bedroom, whose design is copied from a sixteenth-century Italian villa. Plain postwar walls have sel-

dom looked this fanciful, or this crumbling.

Meehan continued her layering in the living room by installing a chair rail and upholstering the walls above it in a fabric she freely admits is imitation (“but beautiful”) Fortuny. The fabric, bordered by a row of oversize graphic studs, is in tones of pale terracotta and silver—the terracotta for its Italian allusions, the silver cued to the blue velvet on her grandmother’s

continued on page 328

OPPOSITE: “The terrace is why I bought the apartment; it puts me in touch with the world.” Meehan covered the plain railing with a chinoiserie trellis and the brickwork with ivy and clematis. Decorators Walk wallcovering and drapery sheers; Houliès upholstery nails and trim.

DAVID LAWS

RELAXED STYLE AT HIS 13TH-CENTURY ITALIAN MILLHOUSE

Text by Elizabeth Lambert

Photography by Giancarlo Gardin



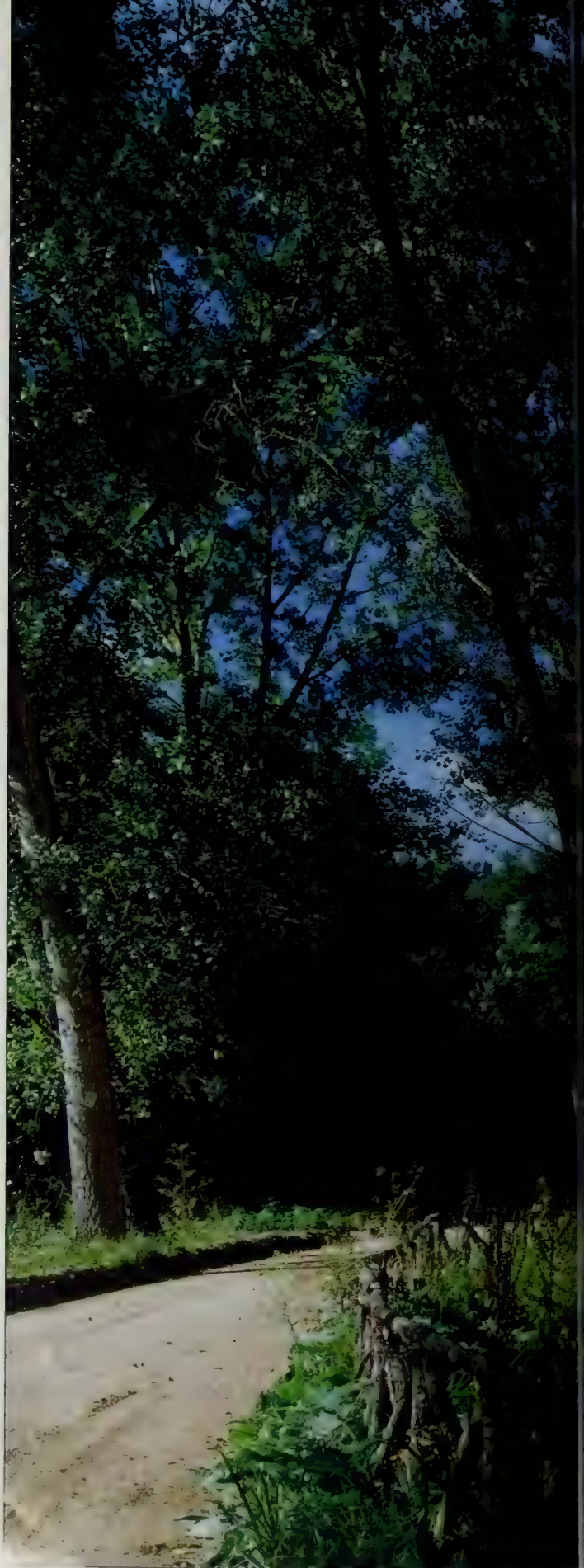
I've never seen the wild boar," says David Laws, "but I know they're out there. There's something wild and untamed about Italy's Marches region and Sibillini Mountains. At night the rustle of leaves can sound like boar getting closer, so if I return late, I can be pretty quick with the heavy keys in the ancient locks. Those massive oak doors shut behind me, I bar the door with the trunk of a small pine tree that slots into the original holes in the four-foot-thick stone walls, and I've locked out all that wildness, just as people have done every night for nearly eight centuries in this thirteenth-century millhouse."

Laws is a designer who loves to keep company with the past, a knowledgeable historian, a man particularly

known for his work on state-ly homes in England (see *Architectural Digest*, May 1984, January 1991 and July 1992) and rooms at Number 10 Downing Street in London. For him the historical research is the best part of any job.

It is no surprise, then, that he had long cherished a dream of owning a morsel of history himself. He saw photographs of the fortified mill, a rare survivor with some of the paraphernalia of medieval warfare still intact—moat, squint holes to see who was approaching and

"I wanted a house in Italy with a historic ambience," says London-based David Laws (above), who fulfilled his wish by buying a 1250-year-old house in the Marches region. The once-completed fort-







A 19th-century Swedish needlepoint of a wedding hangs above the living room fireplace. "To the left of it is a small hole where the cook in older times kept dried herbs," Laws points out. "As the light fades outside, it becomes more and more beautiful here inside," he adds.





276





"I replaced the roof so it could be insulated and redid the water supply and electricity, but otherwise no major architectural work was imposed on the structure," says Laws. ABOVE: The wood table in the study was made by the resident miller about 100 years ago.

peror, the miller was always the first to know. The mill was valuable, and it was probably constructed so as to be readily defended if necessary.

The mill continued to grind until 1967, and locals remember the everyday bustle of horses and carts on the road that is so quiet now. One elderly woman even recalls trudging along with a sack of grain on her back. The great mill workings are still in place; so too are the huge wood bins that somebody, some-

time, took the trouble to carve with handsome scrolls.

Laws appreciates every link with the past, little clues about daily life as well as military excitement. Which is not to say that he chooses to suffer a medieval way of life himself. "I'm not a thirteenth-century miller," he says, "and so I felt free to add a few comforts. When I came, there was water, but I had to cross the road to turn it on. Hot water did exist, but only two inches in the bottom of the tub. New plumbing, new electricity—nothing acceptable, but I sometimes get something out of painting a good kitchen. A friend

I stencil vine leaves on the study walls. That *would* have been too far. I put back antique floor tiles, brushed on a bit of whitewash, and that was it. I sent one container load of furniture from London; everything had to be unpacked at the top of the long winding road and ferried in little vans, up and down, up and down, all day."

He brought English antiques and Art Déco tables, then bought some Italian an-

continued on page 328

"Relatively few problems arose during the renovation," notes Laws. "However, there aren't as many high-quality workers in this particular area as in, say, Tuscany, so one has to queue up for their attentions." The guest bedroom is set up under the sloping roof.





Jean-Pierre Fontana and Bernard Muller have transformed an 18th-century *hôtel particulier* in Sézanne, France, into their private residence and place of business. LEFT: Muller created a parterre in an area once an overgrown wilderness. BELOW LEFT: Muller, seated, and Fontana.

JEAN-PIERRE FONTANA AND BERNARD MULLER

RESTORING AN 18TH-CENTURY HOTEL PARTICULIER IN SEZANNE



Text by Patricia McC...
Photography by Mari...

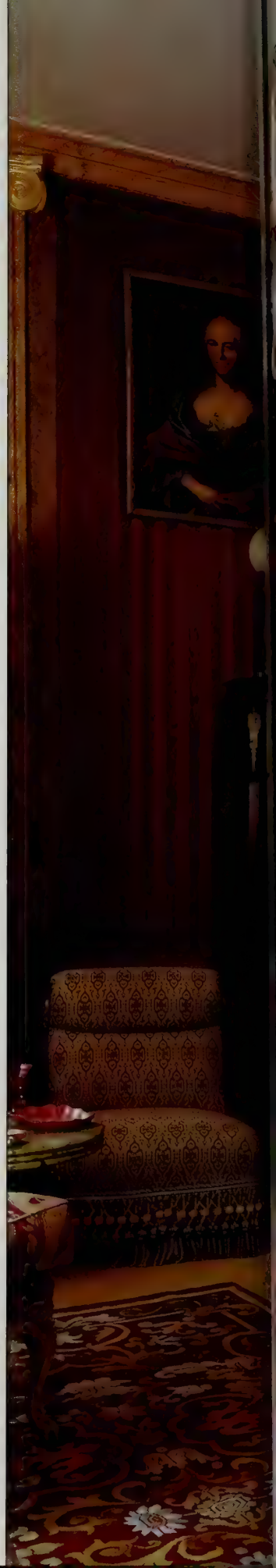
In 1988, when Jean-Pierre Fontana and Bernard Muller bought an eighteenth-century *hôtel particulier* in Sézanne, a small town in champagne country, about seventy-five miles east of Paris, the deed of sale included a pond.

Their reaction was: "What pond and where?" There was more to worry about than the mysterious pond, however. The fifteen-room building had been divided up into five apartments between the two world wars. It had also been abandoned for ten years.

Most of the roof was gone, as were the windows. "The garden," Muller recalls, "was virgin forest with a dilapidated henhouse in the middle of it." But both say that as soon as they saw the For Sale sign, they knew they had to have the house.

Their backgrounds in antiques, interior architecture and decoration—individually and through the firm they founded in 1980, Fontana-Muller Décoration—convinced them they had the ability to take on the restoration. "Fifty-two windows," Fontana says with a sigh. "We had to replace them all—and redo the slate-and-tile roof." It was four years before they were able to move

RIGHT: A bold Napoleon III-inspired striped silk wallcovering energizes the red salon. The designers restored its existing gilt Régence trumeau, which is over a *vert de mer* glass fireplace. Portraits of 18th-century nobility are displayed at left.







WE SEE SOMETHING WE LOVE, AND WE BUY IT. THEN WE HAVE TO ASK OURSELVES, WHERE ARE WE GOING TO PUT IT?’”

BELOW: The dining room's wallcovering and drapery fabric is after a damask commissioned by Mme de Pompadour. A Meissen chandelier illuminates the table, set with rare Royal Copenhagen fruit-pattern plates. Cristal Saint-Louis stemware. Balloon shade fabric, Pierre Frey.



in. Even then the house was more a construction site than a residence.

“There was always something,” says Muller. “One day there would be hot water upstairs but not downstairs.” The designers exchange wry

grins and add that although there were discouraging moments, the house as it now is makes them forget all earlier problems.

The first floor is taken up by their firm's offices, with four rooms doing double duty as guest bedrooms and showrooms for antiques, where everything is for sale. The accumulated overflow is the result of over thirty years of collecting by the partners.

Their aim in the private rooms, on the second floor, was to design a décor that

looked well established. “We had the impression that the house was always ours—that we didn't go to a *notaire* and buy it,” Fontana says. “Our friends have expressed the same feeling about it, even those who prefer a more minimal decoration for their own interiors.”

Minimal is not a word that applies to these rooms. In the red salon, for example, a garnet-red shadow-striped fabric covers the walls and the Louis XVI *lit de repos*. The trumeau over the eighteenth-

century fireplace, a painting of Vulcan at his forge creating the world, was original to the house and restored by Fontana and Muller.

At another end of the red salon, garnet silk draperies, looped leg-of-mutton style with passementerie, frame an oil by La Patellière hung on a wall painted in *faux-marbre* by Muller. He also added a trompe l'oeil vase niched over the doorway to the television room.

Both men claim the library as the room where they spend

OPPOSITE: A *faux-marbre* wall provides a background in the red salon for an oil by La Patellière and a Louis XV-XVI transitional commode. A painted Swedish-style gueridon stands on the petit point carpet. The draperies are tied with passementerie in leg-of-mutton fashion.



"Our house, and our work, are refined and animated, elegant and casual," says Muller. ABOVE: A warming room on the first floor became a kitchen. The designers put a mix of blue and white tiles in the wall on the lower level and a blue and white tile on the upper level.

most of their time. The bookcase surround, made of ribbed dark wood crisscrossed with gold, was inspired by the boiseries of the Café Militaire by the great eighteenth-century architect Claude Nicolas Ledoux, which are now in the Musée Carnavalet in Paris. The faux-marbre finish on the fireplace is Muller's work. On the mantel, a porcelain clock and two potpourris by Jacob Petit rest on the mantel. Wallcovering and side chair fabric from Pierre Frey.

OPPOSITE: "The intimacy of the library is due to the charming objects," Muller says. The overdoor is inset with a 19th-century painting on glass. A porcelain de Paris clock and potpourris by Jacob Petit rest on the mantel. Wallcovering and side chair fabric from Pierre Frey.

In the dining room, Fontana and Muller have assembled a collection of their rarer antiques. The dinner plates—*le service aux fruits*—are Royal Copenhagen porcelain and are 19th-century reproductions of a set made for Catherine the Great of Russia; each plate has a different fruit depicted on it. Also rare is an eighteenth-century German saltcellar, shaped like a ship in full sail. The Louis XVI chairs around the table are from the château of Rambouillet.

The guest bedrooms/antiques showrooms on the first floor are filled with what the two men call their *coup de coeurs*. "We see something we love," says Fontana, "and we buy it. Then we have to ask ourselves, 'Where are we going to put it?'"

Among the more unusual pieces they have collected are twentieth-century *miroirs aux alouettes*—lark mirrors—used for trapping the birds in the days when lark pâté was considered a delicacy. On a shelf over a daybed is an opaline glass bust of Empress Alexandra of Russia, which originally held bonbons.

When the house was built, the kitchen was on the first floor and the dining room on the second floor, next to what was then called a warming room. Fontana and Muller changed all that, transforming the warming room into a new kitchen, where they were happily surprised to discover Beauvais tiles set into the wall underneath a niche. Other areas of the space are now accented with contemporary blue-and-white tiles.

Once the house had started to shape up, Muller attacked the wilderness that was the garden and finally discovered the mysterious pond that had been mentioned in the deed. It was hidden under the ruins of the henhouse. Now water lilies float on its surface while towering acanthus plants border it. In the interest of symmetry, he put in a second pond that also has a spouting fountain facing it.



FONTANA AND MULLER TRAVEL TO PARIS TWO OR THREE TIMES A WEEK FOR VARIOUS PROJECTS.

More symmetry is provided by the boxwood hedges, which create a parterre in the French style. Steps lead from the garden to the crumbling ramparts that once surrounded the village. For Muller, who doesn't drive, living in such a small town is a delight. "I can walk everywhere," he says.

Fontana and Muller do travel to Paris at least two or three times a week for various projects, which can encompass everything from private residences to hotels and restaurants. From 1994 to 1996 they spent much of their time in Luxembourg, where they were commissioned to redecorate the private apartments of the grand duke and duchess as well as the historic parts of the palace, an assignment that took them two years to complete.

With that large task now behind them, Bernard Muller has plans for something on a much smaller scale. He wants to create a marionette theater under the eaves of the house in Sézanne. "The marionettes, the pup-

A guest boutique shows the daybed at the Hotel de la Reine. The bust of Empress Eugénie was "originally filled with straw," Muller points out. The floor was woven to resemble a map.







SCO
SPATIAL W

T SNYDER

MANHATTAN VIEWS MAGNIFY A SMALL STUDIO



Text by Jeffrey Simpson
Photography by Kim Sargent

"The challenge was to take a small space and divide it into three separate areas: living, dining and sleeping," designer Scott Snyder says of

his New York pied-à-terre. A four-fold screen, from Kentshire Galleries, defines the living and dining areas "without blocking the view."

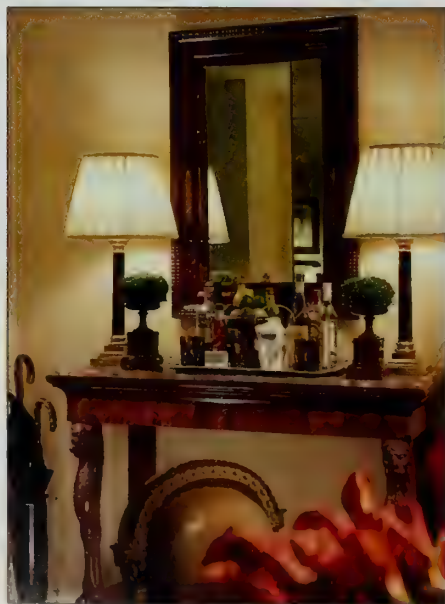


AMY ARBUS

You can't reveal to a client that you see it all at once," says Palm Beach-based interior designer Scott Snyder. "But design is simple for me, and I know when I first see a space what I'm going to do with it."

In the case of his own Manhattan pied-à-terre, what Snyder saw was one wall of windows that presented a stunning thirty-third-floor view of the nearby Upper East Side, Central Park and, off in the distance, the towers of the Upper West Side. The 650-square-foot L-shaped studio apartment, encased in a glass high-rise, screamed glamour. And that's where the designer set out

Snyder (above), who is based in Palm Beach, makes frequent trips to New York for business "and, of course, pleasure." **BELOW:** In the dining area, he placed 19th-century marble-topped 19th-century Italian console, all from Lee Calicchio.



liv-
ing
ing
design:
Wyeth,
note who
the 1920s
wanted to l
porary in
apartment, at

RIGHT: Resting on an English pedestal table in the living area is a Charles X bronze-doré lamp. The bookshelves hold Grecian-style terra-cotta urns from Newel Art Galleries. A circa 1860 French armchair, for ground, is one of a pair from Lee Calicchio.









of the space, combined with the cleanness of the architecture, needed to be played up," he says. The first thing he did was to panel three walls with mirrors that reflect the light and the view and make the apartment seem much larger.

The next thing was to deal with the really very small space. "I needed a little mys-

tery, and I wanted the feeling that there were three rooms: dining room, living room and bedroom," he says. To suggest a division between dining and living areas, Snyder installed a large, four-piece screen of mahogany and beveled glass across the middle of the space. "These screens were always meant



LEFT: The dining area features a 1939 Milton Avery engraving, *Sally with Beret*, of the artist's wife. Surrounding the French table, from R. J. King Antiques, are painted Italian chairs. Sofa fabric, Stroheim & Romann. Brunswick & Fils pillow stripe. Candlesticks, John Rosselli.

ABOVE: "The bookcase serves to camouflage the built-in bed and to give architectural interest to an otherwise ordinary space," says the designer. One of Snyder's two sets of 18th-century architectural prints hangs next to the bed. Stark sea-grass carpet throughout.

to be room dividers and to block the drafts in big English houses," he explains. "They weren't decorative elements like coromandel screens, and because they're transparent, they obviously don't hide anything." In addition to the screen, which brings another set of light-refracting panels to the space, he incorporated a gleaming mahogany tea table, so shimmering surface bounces off shimmering surface.

"Then," Snyder continues, "I needed a counterbalance to all of the silvery modernity, so I came back to the clas-

continued on page 330



Top: Pusey House, which dates from the 17th century, is the epitome of English country house style. The front of the house is a mix of 17th and 18th-century architecture.

"The idea was to keep it as simple as possible and add outside furniture," says the architect. The entrance hall is a mix of 18th-century plasterwork and the flagstone floor. The console is 19th-century French. Zoffany wallcovering.

FELICITY WIGAN

BRINGING NEW SPIRIT TO THE ENGLISH COUNTRY HOUSE AESTHETIC

Text by Elizabeth Lambert
Photography by Andrew Twort

There's never a dull moment at Pusey House. There are seventeen horses in the stables, four large dogs lolling in doorways, rare and decorative guinea fowl parading along the top of the garden wall, white tumbler doves in the rose garden and Lil, a white cockatoo who likes to eat orchids but is so beautiful they forgive her anything. (She can take a stud out of the back of a chair or the sapphire out of the winder on a Cartier watch in seconds. In either case, the trick is to turn her upside down and shake her before she swallows it.) Life can't be too formal with all that going on.

Felicity Wigan and her husband, John Loudon, bought the eighteenth-century estate because they needed more land for their animals. They had six horses at the time, but the count has nudged up





"The house is huge, and I wanted it to feel cozy," the designer says of the drawing room, as does her client. "I added a lot of drapery. The essentials of an English country house, and we added my little touches. I'm a French painter, so I'm a bit of a decorator."



BELOW: The dining room has red tones "because it's a formal evening room," says Wigan. She wanted comfortable chairs and copied those

of her childhood house. The dining table is mahogany. The drapery fabric is from Nina Campbell. Zoffany cord trim and tiebacks.



since then—a Shetland pony that needed a good home, a racehorse that he gave her for her birthday, her sons' polo ponies. The horses hear Wigan's voice, and heads pop over every stable door. All the animals are devoted to her, and she to them. "It's the way I was brought up," she says. "Animals always came first."

The house, a good example of Georgian architecture, with wide Oxfordshire views, typifies Wigan's style. The designer grew up with beautiful things and is accustomed to mixing important period furniture, like Louis XVI gilt demilune console tables, with amusing, personal items she has collected over the years, such as seashells she found in the bathhouse and had incorporated into

She revitalized the house by combining glamour with comfort sur-

prisingly, her clients are usually friends who have seen her own houses in the city and in the country and want something similar for themselves.

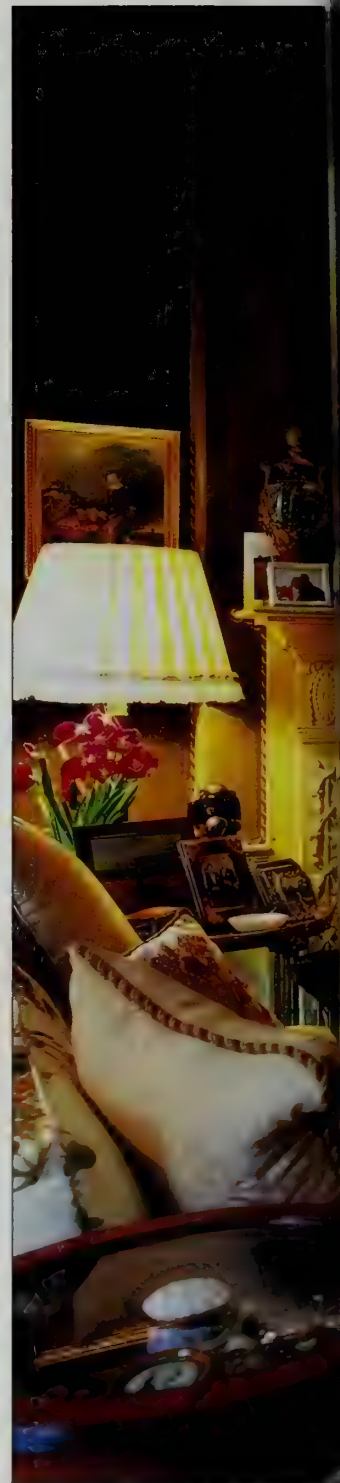
The couple drive from London; he takes time to tend to estate business and loves to boast that he now reads *Farmers Weekly* as well as *The Financial Times*. Mornings find them both in their studies. In the winter, fires burn in each room; in the summer, the scent of lavender on the terrace comes in through the open doors. The staff bustles back and forth, bringing in flowers, and yet more flowers, to fill every corner.

All twelve bedrooms, most of which have ornately dressed beds, are likely to be filled with guests every weekend. Activities might include a jaunt in the pony-drawn cart to an Iron Age fort on the property—a flat, round area just the right size for polo. There may be a Saturday morning stop at local antiques shops or perhaps horseback riding or tennis.

The Loudons are generous hosts. If they have Saturday lunch with friends, they might invite the entire party back for Sunday lunch. A dining room, with deep red chairs, red linen walls, and a nineteenth-century crystal chandelier, is reserved for more formal occa-

sions, while midday meals may be served in the breakfast room.

"A house should seem friendly the minute you walk in the door," says Loudon. "Friends arrive, I see their faces light up, and I purr like a cat. Felicity worked hard, driving from London every day to manage the job, and



WIGAN'S CLIENTS ARE USUALLY FRIENDS WHO HAVE SEEN HER OWN HOUSES AND WANT SOMETHING SIMILAR.

Wallcoverings, such as the velvet in John Loudon's study, were used in most rooms in lieu of paint. "It ages well and looks even better when it's a

bit faded—it's very English." Over the mantel is a 17th-century Dutch harbor scene. Colefax & Fowler sofa chintz and ottoman velvet.



still drives miles to find the perfect antique sundial or chair for the garden."

She filled the house with furniture and paintings from family homes—hers in England, his in the United States and Holland—and installed in every room the superb draperies that are at the heart of the English style. "The English

are not too free with their heating," Wigan notes. "These elaborate draperies peaked in the Victorian period, and they're very typical."

Workshops all over the world long to know the genius of great English draperies, and Leonard Carter is her secret. "We're like an old married couple,"

says Carter, who has worked with her for years. "We trust each other completely." Wigan gives him a sketch, they talk it through, and the piece is delivered. "Then we start to fiddle, getting proportions right by eye, not by measurement," Carter says.

continued on page 334



"I love to have a treatment over beds, especially with high ceilings, and it's very traditional." The green bedroom reflects the colors of the garden outside the windows. The desk, a converted 18th-century japanned spinet, and the table skirt chintz are from Colefax & Fowler.



ARTHUR DUNNAM

THE JED JOHNSON & ASSOCIATES DESIGN DIRECTOR IN EAST HAMPTON

"I didn't want the rooms to feel segregated," Arthur Dunnam, design director of Jed Johnson & Associates, says of his Long Island weekend house. The porch's sitting area flows directly into the adjacent dining area. Chelsea Editions leaf-print pillow fabric. Beauvais carpet.







Text by Steven M. L. Aronson

Photography by John M. Hall



PETER FREED

I looked for well over a year, all over the South Fork of Long Island," says Arthur Dunnam, speaking of his weekend retreat, "before finally settling on a place smack in the village of East Hampton—a village with so much architectural character. If you buy in a village, at least you know what's around you, whereas if you purchase virgin land, an unspeakable monstrosity can pop up overnight right across the road."

In the course of that compromising year Dunnam, the design director of Jed Johnson & Associates, had gone from thinking he would find exactly what he wanted to hoping he would find something he could *make* into what he wanted. And then one fine day, there it was, waiting for him just behind a gate on a drowsy sycamore-shaded street: the house with his name on it, so to speak. "There was a hedge along the property line, so it had a bit of mystery," he recalls. The one-story shingled 1930s cottage contained only two bedrooms, but it had deeply entrenched strengths: It was winterized, and its walls were gen-

LEFT: "As you enter, you see the fireplace and the warm tones of the living room," says Dunnam (above). "It's welcoming." American antiques, like bobbin-turned chairs and a woven rug, both 19th century, dominate the room. Cowtan & Tout sofa velvet; Edelman sofa trim.





OPPOSITE: The chairs surrounding the teak table on the dining porch were inspired by Samuel Marx. ABOVE: Dunnam chose Lincrusta Walton for the kitchen ceiling, he says, "for texture—to create something visual up there without having to resort to color or patterns."

uine plaster. "It was a solid hub to start from," he says. "The house had a good core to it—I could embellish and add on without having to undo anything."

If Dunnam didn't tear up the structure's roots, he did replace its roof with a taller, steeper-pitched one in order to get adequate ceiling heights for the second floor he was busy creating: a small guest bedroom and bath, and a big mas-

ter bedroom with French doors opening onto an ample terrace. Directly below the terrace, at the back of the house, he added a large glassed-in porch that functions as both a winter dining room and a summer sitting area and dining area, complete with fireplace—"To have a fire going with the windows open, when it's chilly on early-summer evenings, was a particular dream of mine." In fact,





Dunnam opened up the entire house to the outside, by means of multiple French doors and masses of floor-to-ceiling double-hung windows.

Arriving guests waft through the Arts and Crafts-style front door right into the living room; there's no fussy little entrance hall here, by design. Dunnam knows that the mark of good taste is realizing both what something is and what it was meant to be, and then making it the best example of that. He had taken one look around the small, pleasant house and determined that "when what you've got is a cottage, you shouldn't try to turn it into the Villa Rotonda."

A straightforward bungalow-like staircase cuts the living room into two areas. The larger is the more formal, with a seating area centered around the fireplace, whose custom bas-relief glazed-tile surround adds, Dunnam says, "the unexpected element of texture." The colors are earthy, with occasional flecks of green. The nubby linen draperies are neutral, and the 1880s ingrain woven reversible carpet is cream and chocolate in summer and chocolate and cream in winter. The walls are hand-stenciled in a tree of life pattern, which Dunnam not only designed but cut out and applied over the course of four months. "I've always liked doing art-oriented projects—I was a fine-arts major—but this made me realize how hard our craftsmen have to work; it really put me in their shoes," he says, adding, "The effect is so subtle that people sometimes sit in the room for half the evening before they realize it's a stencil, and I take that as the measure of my accomplishment: I don't want it to jump out at them. The whole thing—this whole little house—is about subtlety."

During the many years that Dunnam rented on Long Island, he had put together what he calls a "traveling road show"—against the day when he would have a house uniquely his own. Reassembled and locked into coherent place in the living room are such once peri-

continued on page 332

The sitting room is linked to the living room by a shared palette and the hand-stenciled tree of life pattern on the walls. Dunnam designed the oak, parchment and nailhead pedestal table; he found the chairs at a Paris flea market. Brunschwig & Fils chair fabric.

“SIMPLICITY IS THE THREAD THAT
BINDS THE ROOMS OF THIS HOUSE TOGETHER.”

RIGHT: A circa 1870 ingrain woven bedcovering that Dunnam found in a St. Louis vintage linen shop “was the genesis of the color scheme” of the master bedroom, built partially under the eaves on the second floor. English oak chest of drawers, Ann-Morris Antiques. Stark carpet.



FAR RIGHT: A collection of antiques—including a Windsor chair, an American table, a rush-seat ladder-back chair and an English needlework textile—lines the wall of a passageway. BELOW: A fountain bearing a figure of Atlas sits opposite the patio in the oval garden.





KIRSTEN OLSEN AND KELLI AYRES

COLORFUL NOTIONS FOR KELLI AYRES' NEW YORK APARTMENT



PETER LINDBERGH

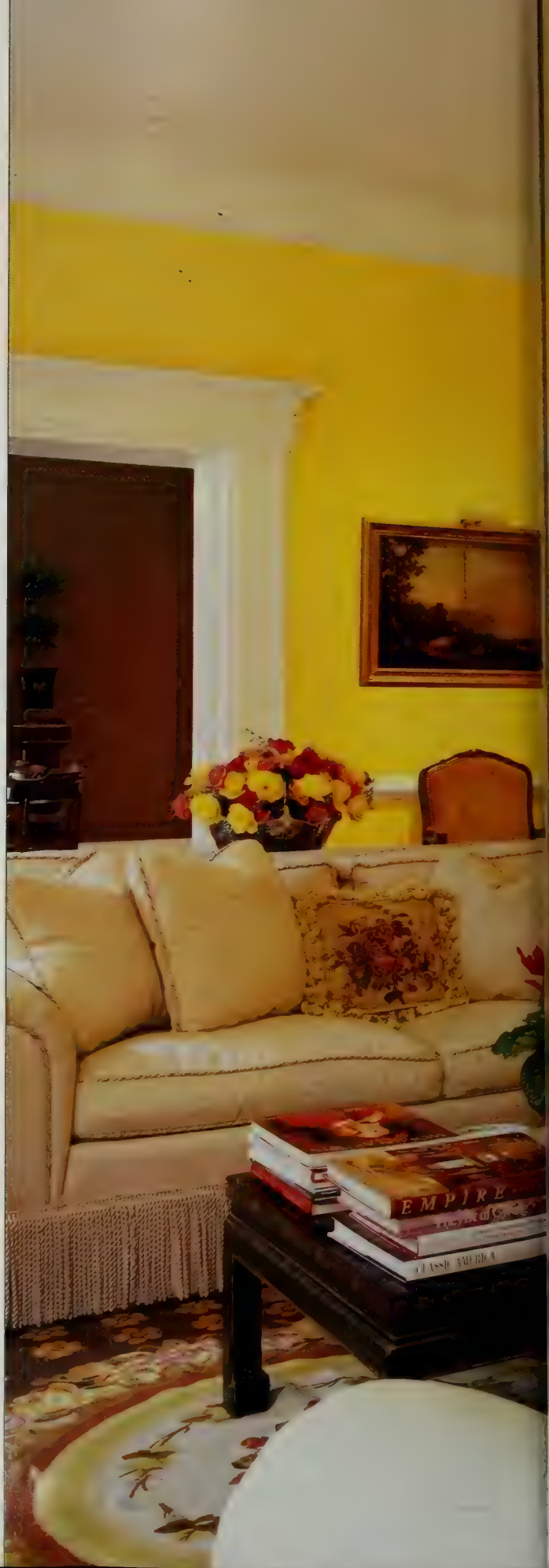
Text by Cynthia Zarin
Photography by Stan Rumbough

We must have looked at sixty apartments," says interior designer Kelli Ayres, recalling her search for a new residence upon her marriage to investment banker Charles Ayres. "The agent said about this one, 'You won't want it, it's a disaster.' I said we *wanted* a disaster: It's a clean slate. You don't have to feel guilty about ripping out something that's perfectly good because you can't stand it."

Kelli Ayres is one half of

Sisters and designers Kelli Ayres and Kirsten Olsen recently teamed up to renovate Ayres's apartment on Park Avenue. "We think so much alike," says Olsen (above, right, with Ayres). "When we go out to our individual sources to shop, we come back with the same things."

RIGHT: The living room's bright yellow walls—pigment with a lacquer finish—"create a luminous effect that contributes a youthful flair," says Ayres. The carved and gilded mirror is French, from the late 19th century. Hinson sofa fabric. Cowtan & Tout striped silk on bergères.







the New York design partnership Olsen & Ayres; her sister, Kirsten Olsen, is the other. Growing up in Connecticut, they had firsthand exposure to the trade; their mother, Dorothy Olsen, is a decorator whose projects often involve renovation. "From our mom," Olsen says with a laugh, "we learned how to see the forest for the trees. We don't get discouraged by contractors!"

Their experience has stood Ayres and Olsen in good stead; recent and current projects include residences in Greenwich, Beverly Hills and Manhattan, as well as on St. Bart's, where Olsen is working on a house she shares with her husband, financier Trey Fitzgibbons. But never have they relied on it more than during

the make-over of the Ayreses' Park Avenue apartment. "It looked like a disco," says Olsen, shaking her head. "The previous owner was a great entertainer—back in the seventies. There were too many mirrors; the library was top-to-bottom orange Formica."

But the apartment was on a grand scale, and—of great importance to the Ayreses, who are planning to have a family—the private rooms were separated and could be closed off from the public spaces. A few peculiarities needed to be addressed, however. The apartment had two kitchens, which Olsen and Ayres joined to make one large work space with an adjacent butler's pantry and breakfast area (also used for informal suppers). All the

original moldings had disappeared and had to be replaced. The project took six months; the goal, from the outset, was to create a series of complementary rooms that were elegant but without conventional restraints.

"We planned on doing a lot of entertaining: formal cocktail parties, sit-down dinners and family-style evenings with little kids and dogs roaming around. We needed a place that would work for us every day," Ayres remarks.

The entrance hall sets the tone of the apartment. There, Olsen and Ayres paired cool and warm surfaces: While several other floors throughout the residence are highly polished cherry herringbone, the floor in the entrance hall is black granite. Grass cloth cov-

ABOVE: A circa 1860 Louis XVI-style mirror reflects the dining room's circa 1830 triple-pedestal mahogany table, above which hangs a George III gilt-bronze chandelier. Scalamandré silk drapery fabric; Brunschwig & Fils drapery trim; Clarence House velvet on settee.

OPPOSITE: "We wanted to depart from a typical hunter-green or burgundy library," says Olsen. "Black walls lend a sophisticated look and, coupled with the neutral sisal, add liveliness." Wallcovering, Robert Allen. Christopher Hyland chair and pillow velvet and pillow trim.







ers the walls. A multitude of doorways leaves little room for furnishings other than a French sideboard and a bull's-eye mirror. "The entrance hall is about possibility, which clutter tends to inhibit," Olsen says. "The pale walls are a wonderful contrast to the dark floor, and at night, especially, the room gleams."

The gleam is refracted and writ large in the living room, where the walls are painted a deep taxicab yellow. "We wanted a yellow room, but we didn't want that washed-out butter yellow that you see everywhere," says Ayres. "We kept saying to the painter, 'More, more!' In the end he used straight pigment."

The brown Aubusson carpet with golden rosettes picks up the striking color of the walls and grounds the room. The designers chose a secondary palette of pink and brown, and the room has the look of a soigné chocolate box. With the exception of the silk covering the bergères, a wide stripe, and a brown-and-fuchsia plaid lining the draperies, fabrics were kept muted so as not to overload the room with color.

The library, however, plays night to the living room's day. "We thought, What's a color that everyone looks good in? Black," says Olsen. "And instead of enclosing the room, the black walls did just the opposite; the corners weren't defined, and the space seemed to open up."

The light-colored ceiling and sisal carpet are the room's smart collar and cuffs; and the accoutrements marry the

continued on page 341

"Subtle patterns separate the master bedroom from bolder public areas," says Ayres. Julia Gray canopy bed and prints. Lee Jofa balloon shade fabric; Cowtan & Tout bench fabric; S. Harris drapery fabric. Brunswick & Fils wall lamps; Pratesi bedcovering and pillow shams. Stark carpet.

JOHN COTTRELL

RENOVATING AN ABANDONED SHACK ON HIS INDIANA LAND

As a boy in Indiana, designer John Cottrell built tree houses out of salvaged window shutters and sketched dilapidated farms alongside solutions for putting them back together. "I'm a saver," he says. "Whether I'm in France looking at wonderfully decrepit châteaux or in the

Midwest inspecting abandoned schoolhouses, I want to save everything."

Twelve years ago he acquired and renovated the nineteenth-century Greek Revival church he'd attended as a child in the town of Attica. Smitten, he revitalized an adjacent two-story Federal house, another, small-



ABOVE: "The big house is five minutes away, but we always stay in this silly little cabin," interior designer John Cottrell says of the old bunkhouse that he renovated on his property in Williamsport, Indiana. TOP: Cottrell, right, with his companion, John Nelson.

by Irene Borger
by Tony Soluri

"Design is about texture and shape," says Cottrell. RIGHT: In the living room, he used bamboo fencing for the ceilings, sea grass for the floors and railcar siding for the walls. "If the surfaces were drywalled, it wouldn't be the same space; the texture and relief give it the charm."



Although the house is rustic, "I do have a degree of formality in the way I design," Cottrell says. "I have a sense of balance." **RIGHT:** Hickory chairs from the 1940s are set by a table in the garden, planted by landscape designer Ron Tisdale. Ralph Lauren Home Collection tablecloths.



er residence, several outbuildings and a barn (see *Architectural Digest*, February 1993). Now a historic block overseen by the John Shepard Cottrell Foundation, the houses are open to visitors and the church is used for weddings and lectures. When not jetting between projects on the eastern seaboard and in Europe and near their home base of Los Angeles, Cottrell and his partner, John Nelson, retreat to Williamsport, Indiana, to their capacious residence constructed in 1842 and restored by Cottrell in the late 1980s (see *Architectural Digest*, June 1990).

"I tease John, who grew up in Phoenix, that he's the one who's become a real Hoosier," Cottrell says. "He goes up to the one traffic signal in town, stops, waves at everyone and waits for something to happen."

Something did happen after Cottrell and Nelson began to discuss just how much they relished their visits to their friends Ann and Ruth Harrison, who live ten miles out of town. The Harrisons' rustic cabin (see *Architectural*

Digest, July 1993), constructed from early-nineteenth-century siding and timber and set along a creek, made Cottrell and Nelson hanker to be ringed by woods and trails and water.

Finding land on Pine Creek wasn't simple. Most properties were retained by families, and others didn't have direct access to the creek. They discovered one nearly perfect expanse abutting the Harrisons' homestead. "But they didn't want us that close," Cottrell says with a laugh. "They didn't want us spoiling their view and asked us not to buy it."

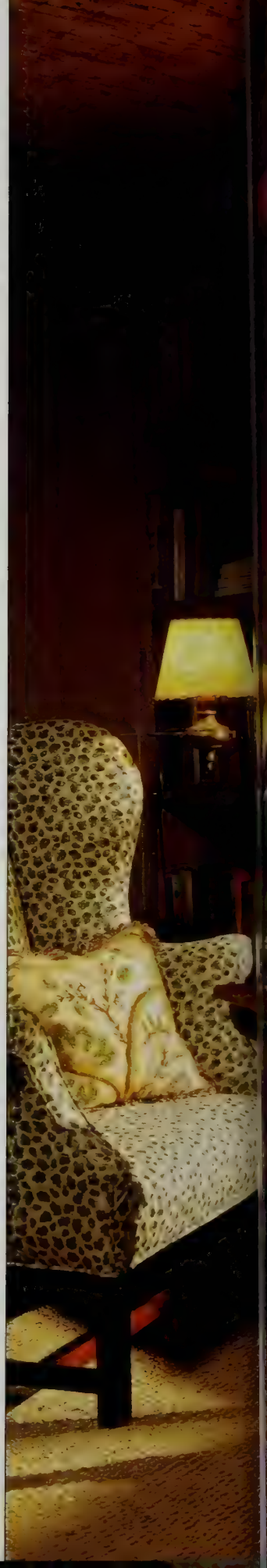
Eventually they found a 175-acre property belonging to an old school chum of Cottrell's, complete with a footbridge over the creek, waterfall and potholes. "Do you know what potholes are?" Cottrell asks. "They're where water has eroded big natural holes. You can't imagine how heavenly it is to sink into them in the summertime."

Originally part of a hunting and fishing camp, the property also has corn and soybean fields, woods of

maple, hickory and oak and what Cottrell admiringly calls a "well-known and significant" bass hole. At first Cottrell and Nelson decided to build a full-fledged retreat and had an architect friend in Los Angeles design two English-style half-timber follies. But Cottrell, who has remodeled over fifty homes for himself and many more for his clients and has no fear of fabrication, was knee-deep in multiple projects. "Why be so complicated?" he thought. "Why not remodel that little place that's already there? I could make it wonderful."

"That little place" was a tiny, jerry-built plywood shack with bunk beds (once used by hunters and fishermen) but no electricity or running water. "I'm not a person who can just say, 'Bomb it out, push it out,'" says Cottrell.

For a window alcove in the room, Cottrell combined different fabrics for the draperies, pillows, and upholstery. "It all goes together, but it's not matchy," he says. "People can get hung up on a tone of yellow, but if there's harmony, it doesn't have to match."









Draperies in his own bedroom, Cottrell says, "are made from a duck fabric I bought at a closeout of Greeff thirty-six years ago—it's corny, but it looks natural here." A new quilt was dipped in tea "so it would look stained and old." The clothes tree was made by a friend.

"I've learned how to make the most of whatever I have to work with. 'How can you make the most wonderful environment out of something that is simple?' became the Zen question."

Cottrell drew on memory. "We used to go to a state park called Turkey Run when I was a boy. There was a lodge there built by the WPA out of timbers and beautiful rough-cut stone. I particularly loved the bay-windowed gatehouse you saw as you drove in. That was my inspiration."

Remodeling the spartan camp meant first installing the infrastructure: utilities, kitchen and closets. To augment the remaining narrow space—local rulings stipulate that structures can be no less than 1,000 square feet—and to honor Turkey Run, Cottrell fashioned a bay window in what would become the diminutive living room. Bookcases made the nook resemble a library. Car siding—used on the interior of railroad cars—was nailed to the walls and stained, while the ceiling was lined with bamboo fencing. The rough-sawn cedar beams put in over the bamboo created additional texture and warmth. To amplify the neutral palette, sea-grass matting was used on all the floors. "It creates a blanket for everything else to sit on."

The smallest residence Cottrell and Nelson have lived in, the cabin is one-fifth the size of their home back up the road. Each of the two bedrooms is big enough to hold exactly one bed and one chair. "There are five of us in

continued on page 335



"John and I are both rearrangers," Cottrell notes. "A good house can be moved and moved and nothing looks out of place." In Nelson's

It is a carved and painted wooden headboard over the bed, with a lamp with an antique glass for a locally.

With everyone moving to Oregon
for great views,
we decided to make some to go.



Randy Scagliotti
Production Manager

We're happy to share the beauty of Oregon. But, like Randy, we'd rather share the natural beauty of Pozzi® wood windows and patio doors. With over 4,000 standard sizes. Not to mention the 40% of our work that's custom. Creating a breathtaking view, anywhere. Randy, our ambassador to the world, brings it all to your doorstep.



HANDCRAFTED IN BEND, OREGON.™

Free catalog:
1-800-257-9663 ext. P3.
www.pozzi.com

After 150 Years Of Wind, Rain And Sun, They're Finally Ready.

Barnwood weathered over decades, random-width planks and flooring, and hand-hewn beams with signatures all their own — today they're historical treasures that give you a rare opportunity to create interior and exterior designs with a unique sense of warmth.

To find out more about a part of our heritage that's been around for 150 years, but won't be around forever, call (570) 465-3832 or fax (570) 465-3835.

Visit our website at

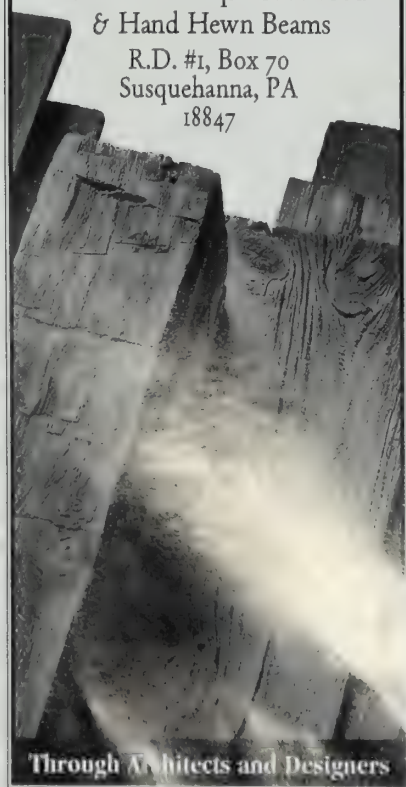
www.conklinsbarnwood.com

or e-mail us at conklins@epix.net.

Conklin's

Authentic Antique Barnwood
& Hand Hewn Beams

R.D. #1, Box 70
Susquehanna, PA
18847



Through Architects and Designers

continued from page 260

but by its scale, its details and the quality of its natural materials, such as honed, polished and battered stone, fumed wood and vellum.

"In this case it was checkmate: We couldn't alter a thing, so it was completed in a matter of months," he says of his own residence. "Electrical wiring had to be surface-mounted. The plumbing had to remain in place, so the bath is where the doctors used to scrub up, and we could add downlights only where the ceiling had caved in, which, fortunately, was in the kitchen, where we needed them most." The four downlights, he points out, are from the 1920s and were salvaged from a library in Manchester. "Otherwise we rely on lamps." Among the more unusual ones are a lamp made from string, two made from jet engine turbines and a treasure by Carlo Molino. Primitive perforated-metal air-conditioning ducts from the Victorian era run along the ceilings of the main room and could not be removed.

Reed created a floating partition, parallel to the windows, in the center of the room. "The height is less than two-thirds of the ceiling height, so the room still has unity and gets light." On one side of the wall, an open dining area has been formed. A round bleached-oak table of Reed's design, surrounded by chairs from a Singer sewing machine factory (the name Singer is stamped across their metal supports), sits under a prototype light fixture by Paul Verburg, which nods to Alexander Calder and "disrupts the otherwise perfect symmetry." A pair of elegant and rare chairs with brass sabots by Leleu flank a 1920s cabinet faced in woven pearwood.

The living area is defined by a low screen, which Reed made from American black walnut and hinged with carpet-binding tape, and a four-seater leather sofa from the seventies, flanked by side tables that are polished-concrete blocks. This area leads to the entrance, the utilitarian goods elevator and a group of small rooms—"probably old storage rooms"—that have become a cloakroom and an office for Hayden.

On the south side of the center partition, the bedroom basks in sunlight. A desk arrangement and a reading area have been set up to one side of the high ceiling. A Japanese bed. Above the fire-

place in this corner, a mounted plaster relief depicting a French soldier appears to have been framed. "It's an illusion, a device—I just painted a square of color behind him," says the designer. "It was the first piece I installed in the apartment. I like its strong, emotive image." At both ends of the bedroom area, Reed incorporated painted metal closets, raised on new oak legs, "that were once army filing cabinets," he says. "Do you like the color—Ministry of Defence green?"

At the end of the apartment is the kitchen area, which has black Corian work surfaces that "imitate slate." A light-flooded corridor leads to a bath featuring slatted bleached-teak shelves, brushed-nickel hardware and standard muted-green tiles in a brick-bond pattern. The floor is olive-green rubber tile. "We put butler's sinks in the kitchen and bath—we had to. Anything else would have been dwarfed."

The effect is, above all, a comfortable home for two people. "I don't have the capacity to fulfill my desires the way my clients have. I'm a thirty-four-year-old, relatively new businessman, and this is how I live now—and I like the way I live." The apartment is a unique and harmonious forum for interesting curios. "I'm not a collector. I love all measure of things, from ancient artifacts to twenty-first-century pieces, which is what some of these things will be." (A few prototypes he owns are not yet in production.)

"Something else always turns up—things shift and evolve—although this does in some ways represent a minor troll through my life," he remarks, glancing around. A fifteenth-century Vietnamese Buddha, an eighteenth-century French chair upholstered in gray flannel with zigzag seams that make it look inside out, a medallion sculpture by Graham Day based on an enlarged drain-cover design, seem like an irreverent grouping. "But I revere every piece," says their owner.

To sum up his design philosophy, Jonathan Reed quotes architect Charles F. A. Voysey, a fellow Yorkshireman, who said, "Never look at an ugly thing twice. It is fatally easy to get accustomed to corrupting influences." Since developing his new home, Reed has his own addendum: "But remember to look once, as you may learn something." □

MCGARY



Displayed in Private, Corporate, and Museum Collections throughout the World.
For more information on Dave McGary "American Realism in Bronze" images in limited editions
of Lifesize, Masterwork, Maquette, and Bust please contact:

MEYER
GALLERY
Santa Fe, NM
505.983.1434 • 800.779.7387

MEYER
GALLERY
Park City, UT
801.649.8160 • 800.649.8180

SHARED VISIONS
GALLERY
Delray Beach, FL
561.272.4495 • 800.450.2324

RICHARD DANSKIN
GALLERIES
Palm Desert, CA
760.568.5557 • 800.456.0055

CLAGGETT/REY
GALLERY
Vail, CO
970.476.9350 • 800.252.4438

ASPEN MOUNTAIN
GALLERY
Aspen, CO
970.925.5083 • 800.423.7814

EXPRESSIONS IN BRONZE
GALLERY
Scottsdale, AZ
480.424.7412 • 800.291.3026

EXPRESSIONS IN BRONZE
GALLERY
Ruidoso, NM
505.257.3790 • 800.687.3424

Lifesize bronze sculpture with patina & paint. Trophies of Honor, 7' 11" tall, edition of 9 • Visit our Web-site at: www.davemcgary.com © McGary Studios 1999

DATEBOOK

Places to go, designs to see, from our advertisers...

Designers Open Their Doors

Step inside the private residences of eight Kips Bay Decorator Show House designers during **Architectural Digest's 3rd Annual Designer House Tour**. Participating designers include:

Katina Arts-Meyer
Geoffrey Bradfield
Nannette Brown
Susan Lyle
Josef Pricci

Wednesday, September 22, 1999

Ticket price: \$100

Start with breakfast at Bloomingdale's and pick up your tickets and special offers from **Kodak**, **MasterCard®** and **Stuart Weitzman**.

For tickets and information, call (718) 893-8600, ext. 245. Space is limited. All proceeds benefit Kips Bay Boys & Girls Club, whose programs instill self-esteem and cultivate potential in 6,000 youngsters a year.

Exclusive gift: Purchase your ticket with your MasterCard® card and receive an Italian-inspired letter opener in brushed stainless steel (retail value \$30).

Kodak



STUART
WEITZMAN

A Site to Behold

Log onto Architectural Digest Reader Link at www.archdigest.com for events, sweepstakes and interactive surveys exclusively for our readers.

MARY MEEHAN

continued from page 271

sofa, which has covered it for nearly sixty years. Indeed, it emerges that Meehan's warming and complicating of this contemporary space has more to it than decorating techniques alone: Much of her furniture and many pictures and accessories, largely eighteenth- and nineteenth-century French in origin, have come down to her through her family, whose presence seems palpable.

Meehan grew up in Dallas in a family she describes as aesthetically inclined. Between her mother and grandmother there were two houses in town, a farm and a ranch, all meticulously decorated in the French style, which she believes was popular in Texas because of its proximity to New Orleans. Her mother, in addition, had an art gallery and antiques shop in Dallas for a time; Meehan, who lived in Paris after college, helped acquire the merchandise. "I learned to appreciate beautiful things from a very early age," she explains. "My grandmother's decorator, Nena Claiborne, taught her, and she taught me. It's remarkable how much you can learn just from being around knowledgeable people and asking the right questions."

If Mary Meehan's apartment is a continuation of these childhood environ-

Much of Meehan's furniture and many pictures and accessories have come down through her family, whose presence seems palpable.

ments, it is also resolutely itself. In her previous apartment, following fashion, Meehan emphasized the English country style; she now finds herself preferring a more Italianate and architectural sensibility. "Taste does change with time," designer observes. "But then, tastes change, so do lives. My approach has become more relaxed, more free-form. There's something very comforting in that. Whatever happens, happens. No matter what, I know where my home is today. That much is for sure." □

DAVID LAWS

continued from page 278

tiques. "There are no antiques shops here," he says, "but occasional fairs. It's important to buy locally; Tuscan furniture doesn't look right in the Marches, where life is simpler, rougher. My favorite piece is a *madia* that Raymond Flower had always had in the mill, something that looks like a sideboard but is designed for making bread. I covered chairs with ticking—flat squares that wash easily, just tied to shape with ropes—an idea borrowed from the Tunisian villa of Baron and Baroness d'Erlanger." The only evidence that a serious designer has been there is the rosettes of ticking to disguise the grommets where the rope threads through. There are no draperies; the old shutters do very well.

Though Laws loves the region, his intent is not to live permanently at the mill. "I could never leave the urbanity of London," he explains, "but I need the tranquillity and balance of a place like this. It's best when I'm here alone or sharing it with one or two good friends. The year before last I had a house party every time I came, and I vowed never again. This mill means too much to me. I can't share it in a glib way."

His life there settles to an appropriate pace. The hills surround and protect; the flowing river and the rattle of leaves in the poplar trees can sound like rain at night, but guests wake to open the shutters and find the sun is pouring in and that it is later in the day than they think. The stones are immovable. "One night there was an earthquake," he says, "part of the series that hit Assisi so badly. The mill barely trembled."

His days slip by. He has coffee in the chair by the window in the study, then might take a book or his watercolors out to the grassy clearing that he says he has made "just tame enough." The old millstones, worn smooth, are there if he needs a table, and Haydn quartets are heard through the windows. "It's a good place to think," he says. "You can't think small when you live in architecture as strong as this."

"I love to walk in the evening, across the river," continues David Laws. "I look back at the mill, see the light shining through the narrow windows, and there's so much magic that I can't believe it doesn't all exist only in my imagination. I feel very lucky to be here." □

When you can have it *exactly* the way you want it
anything less won't do.



Country Living kitchen by Stanlev Hura Designs NY NY

Plato Personalized Custom

Any style, any color, any finish, any wood, any size, anywhere—
anything less wouldn't be you.

Tradition of Quality and Design for Over 100 Years
The Intelligent Choice in Fine Custom Cabinetry



For the dealer nearest you
1-800-328-5924
Plato, Minnesota 55370
www.platowoodwork.com

Places to go, designs to see, from our advertisers...

For Art's Sake

The 5th Annual **L.A. Art Show** will be held at **UCLA's John Wooden Center** the weekend of September 24. A Gala Preview Benefit on Thursday night, September 23, co-sponsored by Architectural Digest, supports the UCLA Medical Center Art Program.

This year's show features major paintings and sculpture from 50 of America's most prestigious galleries. More than 1,000 varied and original works by 18th- and 19th-century European and American masters and major contemporary artists will be showcased. Represented artists include Rembrandt, de Kooning and Storrs.



Painters, from top to bottom:
E. Martin Hennings,
Asher B. Durand,
Julien Dupré

Courtesy of Nedra Matteucci Galleries



Courtesy of Questroyal Fine Art



Courtesy of Rebs Galleries, Inc.

The L.A. Art Show is presented by the Fine Art Dealers Association (FADA), a non-profit organization of established art dealers from across the United States dedicated to maintaining the highest degree of integrity.

Gala Preview Benefit

Thursday, September 23

6:00-10:00 pm

\$100 per person

L.A. Art Show

Friday-Sunday, September 24-26

\$10 daily or \$15 for entire show

For daily hours and other information please call (800) 656-9278.

SCOTT SNYDER

continued from page 293

sicism that I'm used to." He designed a Neoclassical-style bookcase to enclose the area for his bed in the alcove. From the living area you look at a handsome wall of books. Walk around to the back of the bookcase (which itself is L-shaped, making a miniature corridor), and there, cozily bracketed, is a double bed, the foot of which touches the window wall with that New York movie view.

Snyder was helped in his adaptation of the apartment by his interest from youth in ways of dealing with small spaces. "I never really lived in New York," he says, "but I grew up in northeastern Pennsylvania, which is only an hour and a half away by car, and from the time I had a driver's license I was there all the time." The nascent designer's favorite stop in the city was Bendel's, then on Fifty-seventh Street. The first floor—not big for a department store—was distinguished by Geraldine Stutz's innovative series of boutiques along a central corridor. "I thought it was brilliant to have those very different intimate spaces beside each other. You had the maximum variety of experiences in the minimum amount of space."

Continuing with his Neoclassical corrective to the sleek shell he had created for himself, Snyder found a pair of nineteenth-century French chairs with griffins' heads on the arms for the living area. "I had seen a similar pair in Paris, upholstered in taupe horsehair, that were perfect for a client," recalls the designer. "But there was a mix-up with shipping arrangements, and we lost them. A year later I saw an identical pair in a New York shop. By that time the client had something else, so I bought them for myself." He also has a nineteenth-century Italian console table ("with the classic forms that I love"), a side table made from the top of an Ionic column and a set of eighteenth-century Italian chairs for the dining area, which he describes as "architectural."

The colors of the apartment, besides the shifting silver reflections of the glass, are mahogany, beige, taupe and black. Snyder stayed at the Carlyle for many years on New York visits and says, "Who could not love it? But after a while the pink-and-green chintz of the rooms palled a bit, and I wanted a more masculine atmosphere." He also wanted

a place to display his artwork. There are two Milton Avery engravings, one a 1938 portrait of a friend of Avery's and the other a portrait of Sally Avery, the artist's wife, and two sets of eighteenth-century architectural prints, one in the dining area and the other in the bedroom.

Interestingly, Snyder feels that the palette inside the apartment is similar to the colors of the view outside. "My favorite time is in the morning," he says, "when the mist and the stone and concrete of the buildings are the same shades I have inside. And then at night all the excitement of the twinkle of Manhattan is glittery black and white."

Snyder's determination that the color values and the architectural forms outside be reflected inside, rather than just letting the view play along one wall like a megascreen Weather Channel, is in accord with his theories about interiors and their geographic location. "I want to look out and know exactly where I am, and I want the interior to reflect that," he says. "In Florida I want to see palm trees and the water; in Santa Fe, where I rent a house, I want to see the mountains; and here, of course, there's all of Manhattan. Clients tend to like what they've been comfortable with, however, and when they want too much damask in Southampton or heavy furniture in Florida, I have to say, 'We're not in the city anymore, and we have to bring the interior into a relationship with where we are geographically.'"

As might be expected in a pied-à-terre belonging to a busy designer, the tiny, perfectly orchestrated space has several different uses. "When members of my staff are in town, we have meetings at the dining table," he says. "And if I want to entertain, six people can comfortably sit in the living area, move to the other side of the Regency screen to the dining area to eat and then come back to the living area for coffee."

In the way that the apartment seems to expand to accommodate the uses it's put to, it also looks much bigger, full of classical furniture and modernist glass, than it did as raw space. "That's what I always tell my clients will happen," says this practiced craftsman. "And I just had to trust, when I saw this modest space with the spectacular view of Manhattan, that it would be true for me." □

THOMAS KINKADE

Painter of Light



Conquering The Storms

Available in three sizes

EAST

Camelot Gallery
Farmington, CT/Boston, MA
800 487-8988
800 956-5618

Cape Cod Signature Galleries
Chatham/Mashpee, MA
888-414-7773
888-656-0009

Fosters' Gallery, Inc.
Weymouth, MA
781-337-5595
877-TKLIGHT

Lynnhaven Gallery &
Norfolk Gallery
Virginia Beach/Norfolk, VA
877-800-3994 (toll free)
877-634-GLOW (toll free)

Thomas Kinkade at
Virginia Center Commons Gallery
Glen Allen (Richmond), VA
877-327-4273 (toll free)

Thomas Kinkade Galleries
Kenwood Towne Centre
& Hyde Park Square
Cincinnati, OH
888-294-7774

Available at these

THOMAS KINKADE SIGNATURE GALLERIES

MIDWEST

Twin Cities Galleries
Mall of America/
Ridgedale/Gaviidae Center
Minneapolis, MN
612 KINKADE (546-5233)
877-504-1010 (toll free)

SOUTH

Alamo City Galleries
at Alamo Quarry Market &
River Center Mall
San Antonio, TX
800-213-5234

Cool Springs
& Rivergate Gallery
Nashville, TN
615-771-0987

Lightscape Gallery
The Woodlands Mall
The Woodlands, TX
281-367-6888

Park South Gallery
Winter Park, FL
407-599-0402

WEST

Montclair Plaza Gallery
Montclair, CA
909-399-5748

Thomas Kinkade Gallery
South Coast Plaza
Orange County, CA
888-253-5535

Northridge Gallery &
The Oaks Gallery
Northridge/Thousand Oaks, CA
818-775-0758/805 494-1576

Old Town Gallery
Fort Collins, CO
970-221-1690

Prescott Square Gallery/Sedona
Signature Gallery Laquepaque
Prescott/Sedona, AZ
877-776-8710

Trolley Square/Park City Galleries
Salt Lake City/ Park City, UT
877-799-0502 (Toll free)
435-658-1110

Village Gallery
Laguna Beach/Brea/Irvine, CA
800-546-5233



Exclusively representing the work of artist Thomas Kinkade

www.thomaskinkade.com

This Is The Most Important Resource Your Designer Uses.



Learn why a successful design project begins by listening to your ideas and understanding your needs.

Through the ASID Worldwide Interior Design Referral Service, we can put you in touch with a design professional in your area who will manage and coordinate your project, adding value to your budget and to your expectations.

Worldwide Interior Design Referral Service

1-800-775-ASID

a service of

ASID
American Society of
Interior Designers

of Interior Designers

www.asid.org

continued from page 309

patetic pieces as a pair of nineteenth-century American bobbin-turned chairs upholstered in a ticking stripe, a nineteenth-century oak writing table now used as a sofa table, an oval tea table with a tile inset, and a nineteenth-century American gateleg table with a painted base. The room can also be remarked for its multiplicity of tactile shapes, from the contours of the Thai glazed-pottery goat on a side table to the undulating arms of the late-nineteenth-century American brass candelabra purchased in nearby Sag Harbor to the barley-twist front legs of the English oak-and-wicker armchair.

The smaller, more free-form area of the living room—Dunnam calls it the sitting room—holds a parchment, oak and nailhead octagonal table he designed in the Arts and Crafts style, a couple of late-nineteenth-century oak side chairs with a “sexy curve” to their backs and, hard by the staircase, an Anglo-Indian teak daybed (its pillows were made from a handloomed silk shawl that Dunnam discerned in the night market at Chiang Mai). Most of the color and liveliness in this part of the room derive from the hooked rug that the designer modeled on a 1930s American rug: It shimmers with an astonishing assortment of hues, ranging from buttery creams to soft sage greens and deeper forest greens.

Since the good-size kitchen is just off the living room, steps were taken to make it look casual and cozy rather than strictly utilitarian. “Unlike the kitchen in an apartment, the kitchen of a house in the country is a place where everyone likes to spend time,” says Dunnam. But casualness and coziness didn’t preclude imagination: This, after all, is a kitchen that features marble-mosaic backsplashes and countertops, not to mention nickel-plated chicken wire that Dunnam found in England and had fitted into the upper cabinet doors because “it’s far more interesting than glass.” The knots in a segment of the groove board, despite having been properly sealed by the contractor, ended up bleeding through—and, Dunnam marvels, “they look great, they look ‘fauxed’ on the wall.” He remains a stickler for texture: The ceiling looks like pressed tin but is actually Lincrusta Walton—a combination

of wood pulp and linseed oil applied like wallpaper and then painted over. “It’s an oyster color,” he says. “Remember, we *are* at the beach.”

The kitchen floor, pine with a combed glaze—“I didn’t want tile; wood floors are easier on the feet”—ambles on into the new glassed-in porch. There, three walls were configured to yield no fewer than fourteen windows, each capped with a transom window, that collectively became the main presence in the room. The glazed-pottery fireplace tiles sport a primitive Minoan fish pattern and are bordered by a black-and-cream-marble mosaic, but there is adamantly no mantel shelf, for simplicity’s sake. “Simplicity is the thread that binds the rooms of this house together,” Dunnam says. He had the round teak dining table made in India; he took his inspiration for the chairs from Samuel Marx’s 1940s dining chairs, then went on to cover them in handwoven raffia from Guatemala and to add wood splines at the outside edges of the backs and seats.

Dunnam also designed the glassed-in porch’s sofa, an oak frame with a geometric seat rail and a pierced cross stretcher connecting the legs. “It’s very deep,” he points out. “Two people can lie on it at either end, and its back and arms are low so as not to obstruct the garden view.” The material it’s upholstered in—a taupe acrylic canvas resembling linen—is so practical, he claims, it can weather being rained on if houseguests forget to close the windows. Primitive metal sconces fitted with mica, also of Dunnam’s devising, give a warm glow in the evenings. In summer a sandy abaca carpet cushions the feet; it is relieved in winter by another 1880s ingrain.

The runner on the steps is punctuated by big bronze nailheads. “I was tired of seeing conventional stair rods,” the designer explains. “I wanted to add some visual interest to the neutral palette of sisal going up the stairs.” In the master bedroom, an iron bed with integral gilt orbs brings to mind a child’s Tinkertoys, or a cluster of DNA molecules. The antique textile bedcovering, a reversible ingrain fabric that’s eggplant (for winter) on one side and yellowy beige (for summer) on the other, sets

continued on page 334

Now over 20,000
extraordinary antiques of all periods
are available for online shopping.

www.newel.com spells antiques on the Internet.



NEWEL.

The largest and most extraordinary
antiques resource in the world.

Newel Art Galleries, Inc., 425 East 53rd Street, New York, NY, 10022
Tel: (212)758-1970 Fax: (212)371-0166 E-mail: info@newel.com Web: www.newel.com



GAGGENAU

Appliances for the Kitchen of a New Era.

By Gaggenau.

Built-in kitchen appliances from Gaggenau

express a consistent attitude: the quest for the ideal balance of perfect form, highest technology, most attractive appearance and basic practicality. Anyone who professes to have good taste knows the Gaggenau line. In each of these appliances lies the experience, the ability and the know-how of our specialist. Every one of these units stands out in terms of its unique advantages and the quality of materials and workmanship. Above all, Gaggenau appliances have been awarded many design prizes for their simple beauty and functional design.

The first built-in kitchen appliances

to be launched in Europe bore the distinguished Gaggenau name. Today this built-in appliance collection symbolizes the progress attained in kitchen technology. For many demanding and discerning people in Europe, North and South America, the Near and Far East, the name Gaggenau is synonymous with the greatest achievements in kitchen design.

An attractive example is the Gaggenau EB 184:

The new Gaggenau series of stainless steel behind glass built-in ovens. Beautiful styling. Clean lines. Reduction to the essential. The beauty of a stainless steel appliance without the inevitable problem of fingerprints, due to the glass backed by stainless steel, surface of the oven. The 27 inch wide Gaggenau EB 184/185 with its panoramic front makes it elegant and easy to maintain.

Would you like to find out more about this exceptional oven and the other unique appliances in the Gaggenau collection? We will send you the new Gaggenau Magazine! Please call Gaggenau USA Corp. at 800-929-9808 or visit us at www.Gaggenau.com. The Difference is Gaggenau.

SEVENTEENTH CENTURY INTERPRETED

IN STUDYING CHINESE FURNITURE
ONE LEARNS A DISCIPLINE
THAT IS ATTRIBUTED TO THEIR PHILOSOPHY

A CLEAR STATEMENT EMERGES
MINIMALISMS ELEGANT BEGINNINGS.

BELIEVE THAT THESE ARE
THE FINEST CHINESE STYLE CHAIRS
OF SOLID MAHOGANY
MANUFACTURED IN THE WORLD TODAY

STANLEY JAY FRIEDMAN

MAO

TSU



BRUETON®

D&D BUILDING

979 THIRD AVE, NEW YORK, NY 10022

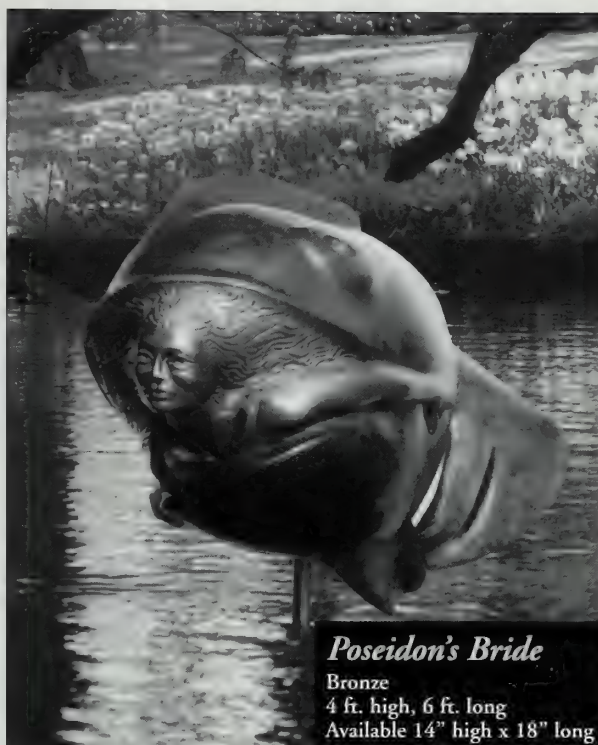
212.838.1630, FAX 212.838.1652, 800.221.6783

WWW.BRUETON.COM, EMAIL: BRUETON@AOL.COM

ANTA • BOSTON • CHICAGO • CLEVELAND • DALLAS • DANIA • HOUSTON • LOS ANGELES
MIAMI • PHILADELPHIA • SAN FRANCISCO • SCOTTSDALE • LONDON • COLOGNE • PARIS



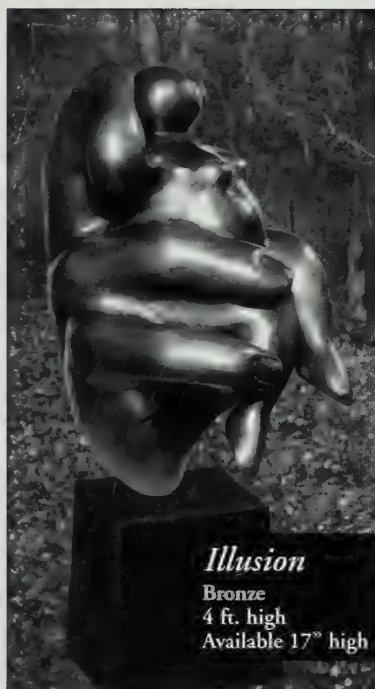
Gorgeous
Polished Stainless Steel
5 ft. high
Available 24" long



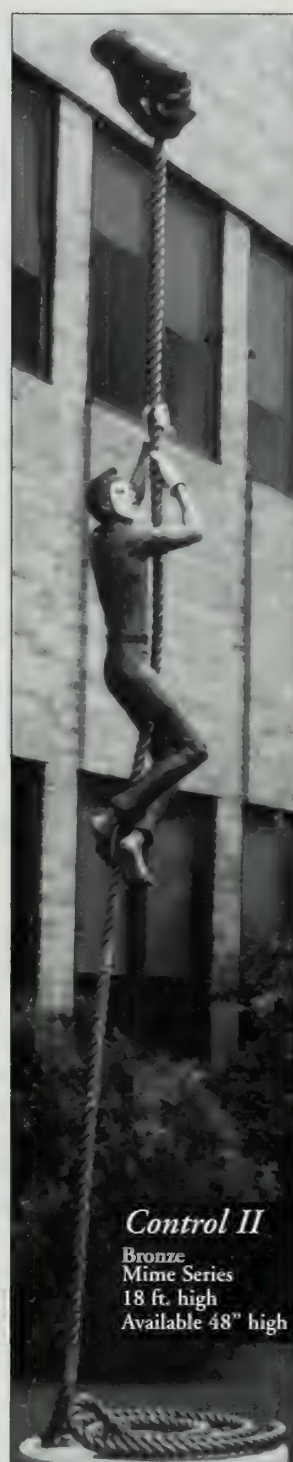
Poseidon's Bride
Bronze
4 ft. high, 6 ft. long
Available 14" high x 18" long



Control IV
Bronze Mime Series
2 1/3 life size - 84" high
Available 36" high



Illusion
Bronze
4 ft. high
Available 17" high



Control II
Bronze
Mime Series
18 ft. high
Available 48" high

JERRY SOBLE *Sculptor*

GALLERY AND DECORATOR
INQUIRIES ARE WELCOME

SCULPTURE FOR INTERIOR • GARDEN
RESIDENTIAL • COMMERCIAL

Michigan (248) 683-4364 • Florida (941) 383-8921
3819 LaPlaya • Orchard Lake, Michigan 48324

All sculptures are limited editions • Studio visitation invited • Video and brochure available

AGOSTINO ANTIQUES

From Antiques and Reproductions to Fine and Fine Country Furniture & Decorative



"When I'm with a client, Agostino's is my first stop and often the only."

ANN LUCONEY, A.S.I.G.

New City showroom at the D&D Bldg., 979 Third Avenue, New York, NY 10022 • Suite 1502
(212) 461-8820 • FAX: (212) 421-8826

Brooklyn showroom, 806 Broadway (11th St.) NEW YORK, NY 10003
(212) 545-1355 • FAX: (212) 477-4128

Photo: Phil Frank Bitt

Palazzo

New Designs by Mark Singer



Fine Teak Furniture

Market Umbrellas

Interior/Exterior Textiles

GIATI





New York 312-627-1810
Los Angeles 310-637-0510

Since 1988, Country Floors has been a leading name in the flooring industry.

COUNTRY FLOORS®

Substance & Style

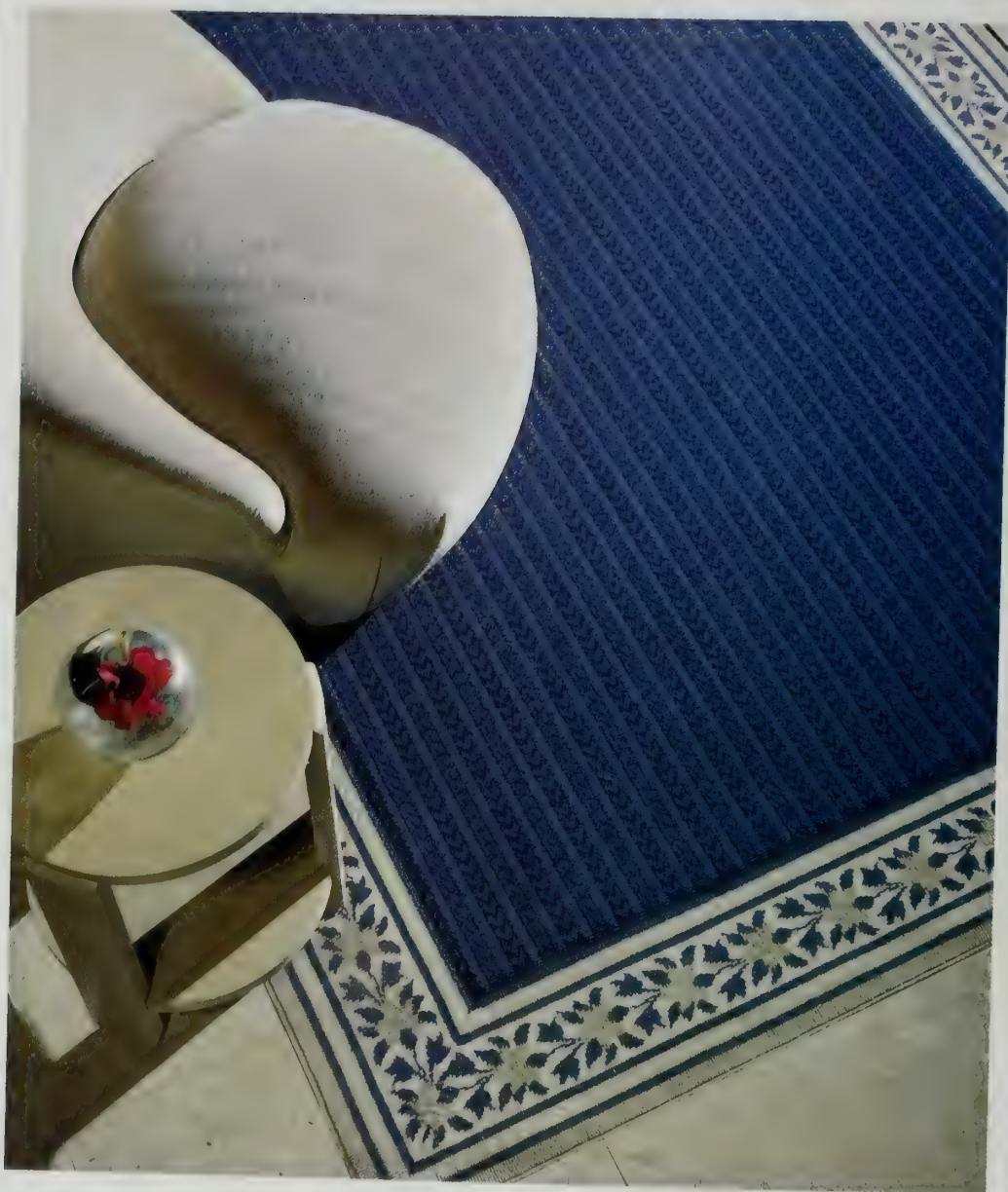
Country Floors is a leading name in the flooring industry. We are proud to be a part of the flooring industry.

DAKOTA



JACKSON

1.800.776.9587



Kara Campbell

Saxony
CARPET COMPANY INC.

979 Third Avenue (D&D Building)
New York, NY 10022
212-755-7100 • Fax: 212-223-8130
www.saxcarpet.com

**Every Great Kitchen Starts With A Great Idea.
Presenting The Monogram® Stainless Side-By-Side.**



You dream, you plan, and finally one day you begin. And when you build that kitchen of your dreams around the Monogram Collection, you've made a great decision. Because it incorporates the best of both European and American design into a superior series of professional, free-standing and built-in appliances.

The Monogram Side-by-Side is a perfect example. The pristine exterior is completely encased in stainless steel. Yet this striking look is overshadowed only by its superb performance. Its QuietSound System significantly reduces noise. Separate individual compartments keep delicate foods fresher and crisper. Adjustable, spillproof shelves and gallon-sized doorbins make storage and cleaning easier than you ever imagined.

And every Monogram appliance has a feature no one else can offer. GE's reputation for quality service and its program of customized services. Call 800.626.2000 for our detailed brochure and the Monogram dealer nearest you. And make a great start.



Monogram.
We bring great things to life.



Just what you
dreamed of on Maui.

The very private,
very special oceanfront

Kea Lani Villas

are the perfect
vacation destination.

Experience ultimate
luxury on the heavenly
white sands of Wailea.

HOTEL

Call for Your
FREE 44 Page
Color Catalog



1-800-599-5463

CAST LIMESTONE by Chateau



SITWORKS

ARCHITECTURAL CAST STONE

www.chateaustone.com

Savoia Chairs & Furniture



*In the tradition of
the signed piece...*

Savoia specializes in
the recreation of classic
French & English designs

**Catalogues
available
(\$50 U.S.)**

Savoia Chair Frames Ltd.

25 Bertal Road, Unit 7, Toronto, ON M6M 4M7
Telephone 1-800-794-1752 • Fax (416) 769-9216

make a
statement

immerse yourself.

Discover yourself
in the world of American Leather.

Rugged individualism.
bold styling.
daring colors.

tell them **Who** you are.
Confident. strong.
Reliable.

make a
statement



AMERICAN LEATHER™

70 Styles. 70 Colors. Custom Made. 4 Week Delivery.

For our dealer nearest you, call 1-800-456-9599 ext. 354
or visit our website at www.americanleather.com

Available through your designer, Santiago — from the Classic Collection.

©1999 American Leather



Antique Bar • Kitchen Furniture • Accessories



1880's Double Butcher Block - Length 79", Depth 28", Height 60"

Discover the best and largest selection of FRENCH antique store furniture and decorative accessories.

1011 Twenty-Fifth St. (at 3rd St.) SF, CA, 94107 • Tel. 415.642.6440 Fax 415.642.6410

www.thebutlerandthechef.com



1890's Bechstein

From One Room To Another...

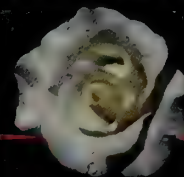
*Antique cases and vintage
quality restored*

100% QUALITY



New York, NY

Page 1 of 1



"Prelude to a Kiss"

Dana Queen Studios • Honolulu, Hawaii
original oils • fine art limited editions

www.danaqueen.com

1-877-988-1886

(toll free)

**GALERIE
SHABAB**
NEW YORK

"IT'S A FASCINATING FIND"



Turkish Oushak 3RD Quarter 19TH Century 10'9" x 19'6" (3.28 x 5.96cm)

Consulting Service:

Galerie Shabab New York, Inc. is pleased to offer complimentary expert advice to individuals wishing to arrange for preservation, appraisals and exclusive purchases as well as discreet sale of Antique Rugs & Period Tapestries by cash payment throughout the world. Contact Mr. Jorge Oheb at 212 725 5444.

A SHOWCASE FOR THE FINEST
ANTIQUE RUG & PERIOD TAPESTRIES

112 MADISON AVENUE NEW YORK CITY NEW YORK 10016
PHONE 212 725 5444 FAX 212 725 4554 WWW.GALERIESHABAB.COM

AN APPOINTMENT IS SUGGESTED

A SOURCE FOR DESIGNERS

CREATORS OF
INNOVATIVE DESIGNS
SINCE 1909



R9900 LOUNGE CHAIR: 32"W x 34"D x 33"H
(Natural Manau Rattan)



R9566 LOVE SEAT: 48"W x 29"D x 34"H
(Reed Rattan Core secured with Binding Cane)



C7650 DINING CHAIR
C7651 DINING CHAIR
(Woven Binding Cane)

BIELECKY BROS.

D&D BUILDING, 979
212-753-2355 FAX 212-753-2356

IF THEY WERE JUST ANOTHER HOOD
WE'D SHIP THEM IN CARDBOARD.



INDEPENDENT INC.

191 Conely Island Dr. Spring Lake, MI 49456-1000 TEL: 248-733-4400 FAX: 248-733-4401

To The Trade



Designed by Shinichiro Abé

Landscape Architecture
Interior/Exterior
Estate Design
International



ZEN Associates, Inc.
124 Boston Post Road
Sudbury, MA 01776-02406
(978) 443-6222 Fax (978) 443-0368
<http://www.zenassociates.com>



*The beauty
of a Masland
lies not necessarily
in where it goes,*

but

where

it takes

you.

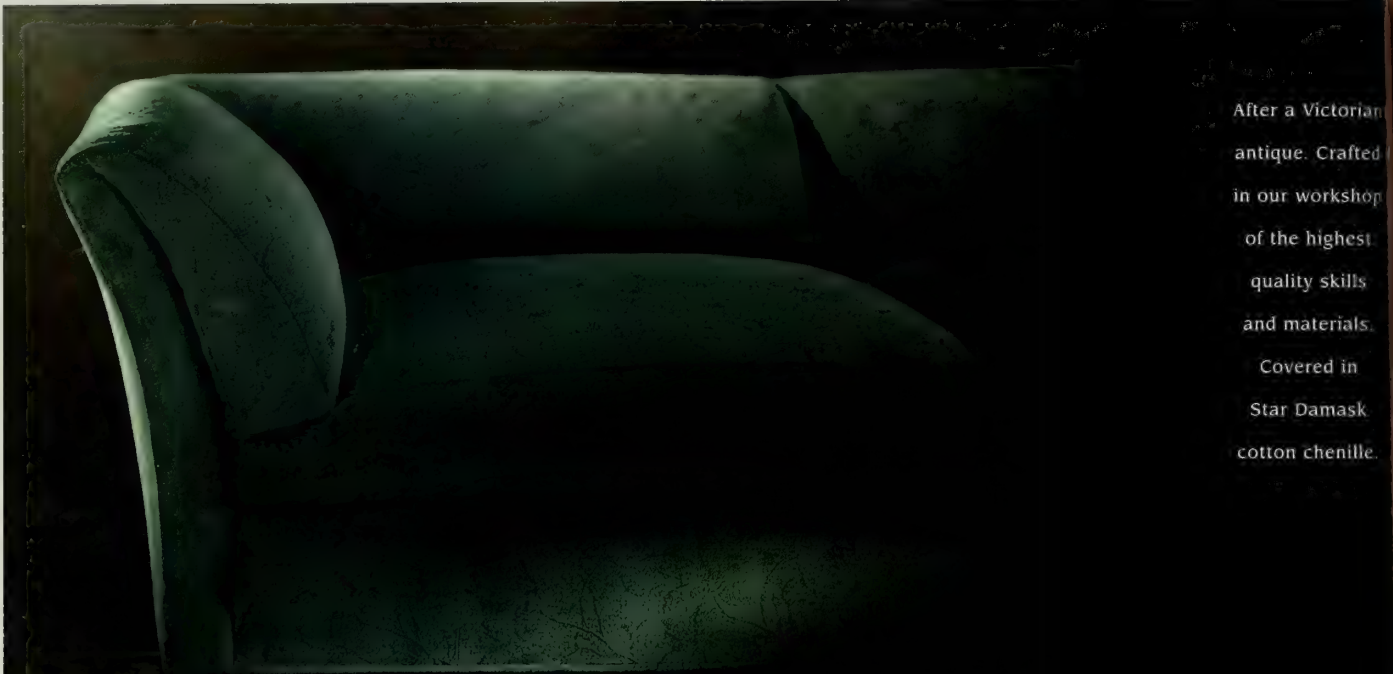
Begin your journey.

Call 1-888-633-0465.

Masland

Come to your senses.

*Carpet shown: Florence #938 Paprika from the Port City Collection • 100% DuPont Antron® Legacy Nylon
www.maslandcarpets.com • Accredited Distribution Only*



After a Victorian antique. Crafted in our workshop of the highest quality skills and materials. Covered in Star Damask cotton chenille.

ELIJAH SLOCUM

FINE HANDMADE ENGLISH FURNITURE

LOS ANGELES DENVER NEW YORK

8360 Melrose Avenue • Los Angeles • CA 90069

Tel: 323.655.1263 • Fax: 323.655.0936 • www.elijahslocum.com



Any reproduction of this rug is prohibited

THE NEW COLLECTION

American Hooker • The American Hooker & Conservation

1-800-828-8282



The Benefits are Priceless.

Enhance your home and health with an exquisite SwimEx aquatic system. With patented laminar flow technology, SwimEx generates a deep, even current up to 6.5 mph. Its compact modular design fits within existing structures. Match your decor with a palette of tiles, fixtures, and other decorative selections. Get the benefits of superiority. Get the benefits of SwimEx. **Priceless at \$25,000 and up.**

 **SwimEx®**
Defining Aquatic Therapy™

For more information call 800-877-7946
or visit our website at www.swimex.com
P.O. Box 328 • Warren, RI 02885

Lithograph of
Pablo Picasso
*Le Demeiselles
D'Avignon*
1907
Private
Collection



*Royale 2 Hole
Faucet on Empire
Washstand,
Weathered Brass
on Vitreous China,
Maurice Herbeau
1906
Reintroduction
At the Herbeau
Galleries Listed*

Herbeau Créations of America • 2795 Davis Blvd., Unit E, Naples FL 34104 • Phone 1-800-547-1608

©1999 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



APEX SUPPLY

2500 Button Gwin, Atlanta, GA 30340
770-263-4820

ARTISTIC BATH & TILE

727 Route 17 S., Paramus NJ 07652
201-670-6100
79 Fifth Avenue, New York, NY 10003
212-727-9331

BATH & KITCHEN DESIGN CENTER

A Kamen Showroom
53 N. Broadway, Denver, CO 80203
303-777-2284

BILLIE BRENNER LTD.

One Design Center Place #429, Boston, MA 02210
617-348-2858

DESIGNERS PLUMBING & HARDWARE

DESIGN CENTER OF THE AMERICAS
1855 Griffin Rd. Showroom A455
Dania, FL 33004
954-920-5997

EDELMANN PLUMBING

3790 Ridge Road, Cleveland, OH 44144
216-591-0150

EUROBATH & TILE

2915 Redhill Avenue, Suite 102,
Costa Mesa, CA 92626
714-545-2284

EUROBATH & TILE

1923 Market Street, Denver, CO 80202
303-298-8453

FINISHING TOUCHES

16 West Carver Street, Huntington, NY 11743
516-351-5959

HARDWARE DESIGNS INC.

135 New Dutchlane, Fairfield, NJ 07004
973-808-0207

HEROLD WHOLESALE

20830 Coolidge Highway, Oak Park, MI 48237
248-398-4560

JOANNE HUDSON ASSOCIATES, LTD

Marketplace Design Center, Philadelphia, PA 19103
215-568-5501

TKO & ASSOCIATES, INC.

230 Decorative Center, Dallas, TX 75207
214-741-6060

KLAFF'S INC.

28 Washington Street, South Norwalk, CT 06856
203-866-1603

KOLSON INC.

653 Middle Neck Road, Great Neck, NY 11023
516-487-1224

LAVISH FINE ART OF PLUMBING

51 Greenfield Ave., Ardmore PA 19003
610-649-1577

NUTMEG PLUMBING SUPPLY

11-17 Newton Road, Danbury, CT 05810
203-792-1250

THE PLUMBING, INC.

977 Business Park Drive, Sacramento, CA 95827
916-369-2284
11825 Dublin Blvd., Dublin, CA 94568
925-829-1234
2 Henry Adams Street, San Francisco, CA 94013
415-552-2500

PIERCE DECORATIVE HARDWARE & PLUMBING

6823 Snider Plaza, Dallas, TX 75205
214-368-2851
6869 B Green Oaks Road, Fort Worth, TX 76116
817-737-9090

SANTA BARBARA PLUMBING SUPPLY

621 N. Milpas Street, Santa Barbara, CA 93103
805-965-5291

UNION HARDWARE

7800 Wisconsin Ave., Bethesda, MD 20814
301-654-0913

WATERWARE

1829 S. State Street, Chicago, IL 60616
312-225-4549

For Free Literature FAX: 1-800-547-0084

www.herbeau.com

CHRISTOPHER HYLAND



Bill Miller Photography

Seattle
Los Angeles
Denver
San Francisco
Vancouver
Dallas
Washington, D.C.
Houston
Chicago
Dania
Scottsdale
Atlanta

New York City
212 688 6121 979 Third Ave. Suite 1710 Fax 212 688 6176
www.christopherhyland.com

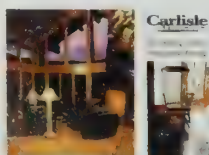
WIDE PLANK FLOORING



*It's Only
Natural!*

Natural wood floors
increase in warmth and
character with every
passing year. Why would
you want anything else?

Call today for our
brochure on the
Authentic American Floor™



www.wideplankflooring.com

CARLISLE
GENERATION LUMBER

1-800-595-6663

The Timeless Beauty of Natural Slate



**American
Slate
Company**

THE EXPERTS IN SLATE

EAST COAST/MIDWEST 800-553-5611

LOS ANGELES

12958 W. WASHINGTON BLVD. 310-823-7753

NEWPORT BEACH

494 N. NEWPORT BLVD. 949-650-2200

OAKLAND

555 66TH AVENUE 510-430-1237

SAN DIEGO

1741 FAY AVENUE, LA JOLLA ... 619-551-9951

SAN FRANCISCO

1775 ALAMEDA STREET 415-864-7813

SEATTLE

532 FIRST AVENUE SOUTH 206-938-3718

WALNUT CREEK

1250A NEWELL AVENUE 925-210-1042

**ROOFING, FLOOR TILES,
PAVING & SLABS**

LARGEST INVENTORY IN THE U.S.

www.americanslate.com

L.A. HAUTE



Los Angeles New York Denver Chicago Scotsdale Dallas Houston Miami Beach

800-636-0134 to the trade

EXCLUSIVELY FOR ART AND DESIGN RETAILERS A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience - you'll enjoy the profits!



Interior: Linda Garland Photography: Tim Street-Porter

- No inventory investment -- you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge -- orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

Call 1-800-435-5003, ask for Bonnie and get started today!



AMERICA'S FINEST ANTIQUES SHOWS
SINCE 1934!

PRESENTS THE

New York Armory Antiques Show

7TH REGIMENT ARMORY
PARK AVENUE AT 67TH STREET, NYC

September 29- October 3

*The source for more decorators,
designers and collectors
than any other antiques show.*

Make it your source, too!

WEDNESDAY 4-9 PM
THURSDAY, FRIDAY & SATURDAY NOON-9 PM
SUNDAY NOON-6 PM

ADMISSION \$10.00 TEL: (212)472-1180 or 0590

Visit our website: WWW.WENDYANTIQUESSHOWS.COM



*Sunny Walker / Sitting Bull College
Student Senate President / Goal: Scholarship*



*American Indian College Fund
Educating the mind and spirit*

Please visit the fund or visit www.collegefund.org

Special thanks to [unintelligible] for underwriting production costs for this advertisement.

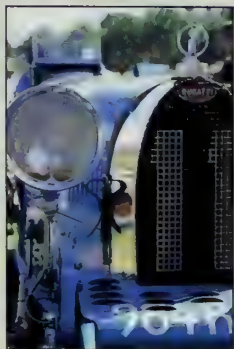
DATEBOOK

Places to go, designs to see, from Architectural Digest advertisers...

Driving Design

Join Architectural Digest at the Pelican Hill Golf Club to view the finest examples of automotive design at ATSC's 17th Annual Newport Beach Concours d'Elegance on October 3.

The event will showcase more than 150 vintage and classic cars, plus superb new production vehicles in the Architectural Digest Motoring Pavilion. Concours highlights include a Hot Rod display and the featured Marque, Packard, which marks its 100th anniversary.



ATSC'S 17TH ANNUAL NEWPORT BEACH
CONCOURS D'ELEGANCE
PRESENTED BY
LINCOLN

Funds raised support the **Assessment and Treatment Services Center (ATSC)**, a non-profit family counseling center. For 25 years ATSC has intervened in the lives of youth at risk by providing professional evaluation and family therapy at no charge.

Sunday, October 3, 1999 10 am to 4 pm
Pelican Hill Golf Club
Newport Coast, CA

Admission is \$20.
For information, tickets
or exhibitor applications,
call (949) 225-4105, x12.

Fighting for the Cure

Saks Fifth Avenue is partnering with The Council of Fashion Designers of America to raise funds for **Fashion Targets Breast Cancer** during an extraordinary shopping weekend with designer personal appearances and other festivities. Visit any of Saks Fifth Avenue's 58 stores from September 23-September 26, when two percent of all sales will be donated to Fashion Targets Breast Cancer and local charity partners. With donations from national corporate sponsors, Saks hopes to raise over one million dollars to fight breast cancer. For more information, please call (212) 940-4249.

"Patterns Through Time" Contest

The finely-detailed patterns of **Mottahedeh** dinnerware reflect a rich history steeped in design and culture, from 17th-century Bavaria to 19th-century China. Match the Mottahedeh pattern names—**Duke of Gloucester**, **Merian**, **Waterdance**—with the descriptions below and we will enter you to win the Grand Prize: 4 five-piece place settings of the pattern of your choice (of the 3 shown; approx. retail value: \$1,300). Four runners-up will win a Mottahedeh lobed tray (approx. retail value: \$50). **Send your entry to: "Patterns Through Time" Contest, Architectural Digest, 4 Times Square, New York, NY 10036.** For information on Mottahedeh and a retailer near you, call (800) 242-3050.



DUKE OF GLOUCESTER



MERIAN



WATERDANCE

Home Style Savings

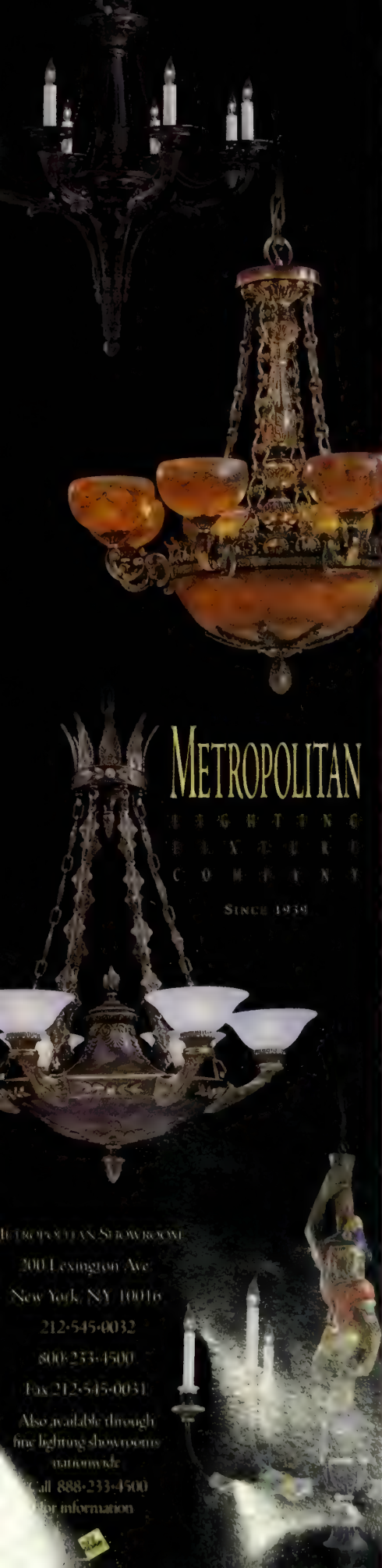
Announcing hot shopping picks and cool savings for members of MasterCard Exclusives™ Online!

Become a member today and receive a free monthly e-mail featuring values and offers on your favorite brands and merchandise. Simply sign up by visiting www.mastercard.com/enroll, where you can personalize a list of your shopping interests.



- This pattern is fashioned after an original Chinese export plate (ca. 1725), with a center motif inspired by a widely-known volume of botanicals.
- Adapted from 19th-century Chinese watercolor drawings in the Winterthur Library, this pattern reflects designs originally produced for British export.
- Created for William Henry (ca. 1770), this exquisite pattern is one of the finest examples of the Rococo style.

RULES: NO PURCHASE NECESSARY. To enter, write style name with corresponding letter on a postcard or letter and mail to: "Patterns Through Time" Contest, Architectural Digest, 4 Times Square, New York, NY 10036. Entry must be received by November 30, 1999. Only one entry per envelope. Must be a U.S. resident to enter. Winners will be selected in a random drawing from all correct entries on or about December 2, and notified by mail. One Grand Prize winner will receive 4 five-piece place settings of the pattern of their choice (of the 3 listed; approx. retail value: \$1,300). Four runners-up will receive a Mottahedeh lobed tray (retail value: \$50). Employees of Condé Nast Publications and Mottahedeh, Inc. and their agencies and members of their families are not eligible. Subject to all federal, state and local laws and regulations. Void in Puerto Rico and where prohibited. In case of unavailability, a prize of equal or greater value will be substituted. For a list of winners, send a self-addressed stamped envelope to entry address after December 15, 1999.



METROPOLITAN

LIGHTING
FURNITURE
COMPANY

SINCE 1939

11 (800) 831-5100

200 Lexington Ave.

New York, NY 10016

212-545-0032

800-233-4500

Fax 212-545-0031

Also available through
fine lighting showrooms
nationwide

Call 888-233-4500

for information

ARTHUR DUNNAM

continued from page 332

the color scheme. The pigmented Venetian-stucco walls—a measured blend of khaki and moss green—complement the Wilton carpet, fashioned by Dunnam after an American hooked rug in eggplant, olive, gold and beige. The oak chest is English Arts and Crafts, the chaises Anglo-Indian teak. The early-morning sun streams in through an oculus. The bedroom feels like a loft in both its spareness and its volume of space.

Across the sisal-covered landing is a minuscule guest bedroom—much like a ship's cabin—with cupboards and drawers built into every square inch of the eaves. What it lacks in floor space it makes up for in high ceilings. The walls are upholstered in a blue-and-cream printed fabric with a lattice pattern. Unpainted wood shutters filter the light. "The first houseguest to arrive on a weekend always chooses this room because it's so cocoonlike," Dunnam says.

The decorator's East Hampton cottage is, for a wonder, undecorated-looking; it whispers its elegance. And for a much-sought-after professional like Dunnam, whose work takes him all over the world, it serves a dual purpose: "This house keeps me grounded, after an in-

"When what you've
got is a cottage,
you shouldn't try
to turn it into
the Villa Rotonda,"
says Dunnam.

variably crazy week. It also lets me wear a different hat—it lets *me* be the client."

A couple of Labor Days ago, Arthur Dunnam threw a big birthday party for himself, inviting a hundred and fifty guests for dinner and another hundred afterward for dancing. The house and the garden, where he erected a huge tent, functioned as one. "Every door was open, every window—and it was all lit by candle," he reflects, "supplemented by a preposterously beautiful full moon. My little cottage seemed as commodious and complete as any sprawling country house." □

FELICITY WIGAN

continued from page 299

Draperies like these are such treasures that if she moves, they come too. The ceilings on the first floor of Wigan and Loudon's previous house were twenty-three inches lower, so pelmets here tend to be deep and richly detailed. The drawing room is very long, with bow windows at both ends. They wanted pale silk draperies but suspected those would be too light for such a large space. Carter spotted a bronze ram's head on a table and thought, Why not get a dozen more and use them as finials? He did, and their dark color gave heft to the draperies.

For the garden hall, Wigan and Carter decided to make draperies from an Aubusson carpet cut in half. They hung it, but, as Loudon noted, "it looked like a carpet cut in half." "He was right," says Wigan. "So now we have some great Aubusson cushions."

Perfection is always on her mind. "I talk to friends," she says, "and all the while I'm noticing a flower that is not in just the right place or a bare spot where I could add more. Rooms need profusion, and sometimes clients find it difficult to make so many decisions. They get as far as the wallcovering and draperies, then become confused. Of course they do. The room is still empty. I can't spend a whole afternoon deciding on just one lion, so I often say, 'Trust me and come back in a month.' Then I fill the house."

For her next project, Wigan is thinking of opening a shop in an old woodcutter's cottage on the estate. It would serve as a base for The Pusey Collection, her own favorite things sold privately to friends and other designers: chairs, lamps, glass, garden furnishings and all the other things that, taken together, define the style of Pusey House and its residents.

This is an English country house lived in as it ought to be. Felicity Wigan's decorating includes the entire household—there are dog beds (one canopied) and huge bowls of water in every room. All is in order and flourishing: The new rose gardens are coming along nicely, and a cascade has just been built at the end of the lake. "If you're lucky enough to have been brought up in an English country house," she says, "it's second nature to look after it well." □

Continued from page 323

s teeny space—John and I, a yellow Labrador and two Norwich terriers.”

The house is essentially all windows and doors and a screen porch, where, John Nelson says, “we really live.” Its decor, with whirligigs, hooked rag rugs and a girls’ school dining table, is far more eclectic than simply regional.

Cottrell finds that blending rustic and polished pieces and paying scrupulous attention to scale are two ways to avoid the perils of country kitsch. Putting this to practice, he’s created a down-home cornucopia, mixing a linen-covered Louis

“I’m not a person who can just say, ‘Bomb it out, push it out,’” says Cottrell. “I’ve learned how to make the most of whatever I have to work with.”

IV sofa, an Irish pine table, a plump French chaise and a mudroom’s dry sink. His love of fabrics kept him from doing “a full Adirondack empty-windows thing.” Creamy faded Indian cotton draperies in the living room, printed with deer, goats and pigs, go as well with his bedroom’s mallard duck draperies as they do with the wild turkeys and geese that actually migrate through this world.

“You know,” Cottrell says, “all of these hickory chairs were made in Indiana.”

“And they still are,” John Nelson adds. “It’s big business for the Indiana state prisons. They make a lot of furniture.”

“But when you purchase a chair,” says Cottrell, “you have to sign a document saying that it won’t go out of the state.”

“Not to worry,” says Nelson. “All the hickory in the cabin was made in the thirties and forties. And we’re not planning to move it anywhere.”

Time is an authentic presence in this household. A hickory-twig bed from the Ozarks fretted like an antique snowshoe and a forties woven sassafras rocker exhibit age and pliability. An eighteenth-century Provençal mantel came into Cottrell’s life thirty-six years ago. Drapery bolts had been squirreled away for

decades. (A Cottrell tip: “Buy what you love; you’ll eventually find the perfect spot for it.”) Nelson is always adding paintings—and more of the amusing folk art carved deer and dogs he’s collected for years—to the well-filled walls.

“I used to think, Wouldn’t it be nice to be back there and just can?” Cottrell

muses. “We used to can big time when I was a kid. Well, of course I find myself busily fixing up houses instead. But I still get as close to canning as I’m able. I’ll put on my suspenders, go out to the kitchen garden, whip up some ham and green beans or buy a bunch of strawberries and just make jam.” □



DECORATIVE CRAFTS
IMPORTERS OF FINE HOME DECOR SINCE 1978

Through Interior Designers and Architects
800-431-4455
www.decorativecrafts.com

reader directory

To receive information from these excellent companies, simply fill out the postage-paid card and return it to Architectural Digest Reader Directory, P.O. Box 5256, Pittsfield, MA 01203-5256. Be sure to enclose a check or money order for any priced item(s). Each brochure will arrive directly from the companies listed.

AROUND-THE-WORLD TRAVEL

International Travel/Cruises

- 1 • Please send me all of the items in this category.
- 2 • **Australia Tourist Commission.** For customized travel to Australia, contact Swain Australia Tours—12 years' experience. Call (800) 227-9246. Free literature.
- 3 • **Barbados.** A Vacation Beyond Your Imagination: stroll on soft pink and white sand; sail alongside flying fish. Call your travel agent or (888)-BARBADOS.
- 4 • **Crystal Cruises.** Experience gracious, attentive service and the ultimate in worldwide luxury cruising aboard Six-Star Crystal Harmony and Crystal Symphony. For a complimentary brochure, call (800) 820-6663.
- 5 • **Cunard.** Cruise the world or cross the Atlantic. Enjoy timeless elegance, incomparable service, intriguing destinations and, quite simply, a more cultured experience. Call your travel counselor or (800) 7-CUNARD.
- **MasterCard Vacations™.** Offering great prices on superior vacation packages and cruises. Speak to an expert travel consultant today. Call (800) 458-8055.
- 6 • **Norwegian Cruise Line.** What is The Norwegian Way? More service per guest, more adventure per cruise and more information per inquiry. Call (800) 327-7030.
- 7 • **Seabourn Cruise Line.** Choose between three styles of intimate ships, each offering its own distinct interpretation of luxury, personalized Scandinavian service and comfort. Call your travel counselor or (800) 929-9391.

United States Travel

- 8 • Please send me all of the items in this category.
- 9 • **The Breakers.** Palm Beach's most luxurious oceanfront getaway. If ever there was a reason to indulge, this is it. For more information, call toll-free (888)-BREAKERS.
- 10 • **Halekulani.** On the shores of Honolulu, find serenity, understated elegance and incomparable service. Hawaii's only AAA 5 Diamond hotel for accommodations and restaurant. Call (800) 367-2343 or visit www.halekulani.com
- 11 • **New York Palace Towers.** This 5-Diamond hotel offers the epitome in personal service, elegance and comfort. Call (800)-PALACE-T.
- 12 • **The Peninsula Beverly Hills.** This intimate hotel is the natural habitat of the discerning traveler who prizes privacy, personal attention and innovative services in a setting of understated luxury.
- 13 • **San Francisco Convention & Visitors Bureau.** Complete visitor kit to the celebrated City by the Bay and the home of the "World's Best Restaurants" includes "Preferred Travel to San Francisco with Visa Guide" with 300 special offers.
- 14 • **Scottsdale.** Discover Scottsdale, Arizona and experience the heart and soul of the American Southwest. Be here now. Call the Scottsdale Convention & Visitors Bureau at (800) 236-7026.
- 15 • **Utah.** Free color travel guide to Utah's scenic wonders, including photos, maps, destinations, accommodations. Call (800)-UTAH-FUN or visit Utah.com
- 16 • **The Venetian Resort Hotel & Casino.** Located at the very heart of the Las Vegas Strip, we offer guests the largest standard accommodations in the world. Free rack brochure available.

ART & ANTIQUES

- 17 • Please send me all of the free items in this category.
- 18 • **Abraham Moheban & Son.** Four generations of expertise at your service. A world-class collection of

antique Oriental, European, oversized and unusual rugs. For information, call (800) 247-0001.

19 • **Antiquarian Traders.** 75-page full-color catalog representing our collection of American Victorian, Art Nouveau, Art Deco, architectural items. Catalog, \$25.

20 • **Art by Loyd.** Contemporary original paintings, Giclee reproductions, various media, limited and unlimited editions, low-cost matted prints. Call (808) 875-8841 or visit www.ArtByLoyd.com

21 • **Beauvais Carpets.** Color catalog illustrates 15 examples of world-class carpets from a collection of over 1,000 rare antique carpets and tapestries. \$10.

22 • **Belvedere Antiques.** A superb collection of Continental 18th to early 19th century furniture and works of art. Visit www.dir-dd.com/belvedere.html or our gallery by appointment.

23 • **The Butler & The Chef.** French antique furniture and accessories from the 16th century to early 20th century from bistro, restaurant, bakery and various stores.

24 • **Circline.com** Access thousands of fine antiques from the world's most renowned dealers—including pricing, description and photos.

25 • **Collectors Editions.** Offering catalog sheets, price lists and biographies on our contemporary artists, their paintings and limited editions. Call (800) 736-0001.

26 • **Dana Queen Studios.** Original oils and fine art limited editions by internationally known artist Dana Queen. Specializing in wildlife, marine life and florals. Call toll-free (877) 988-1886.

27 • **Darius Corp.** A unique collection of decorative late 19th & early 20th century Oriental and European rugs and antique tapestries featuring one-of-a-kind designs and oversized pieces. Call (212) 644-6600.

28 • **Doris Leslie Blau.** Eclectic array of decorative carpets in both Oriental and European weaves with emphasis on late 19th & early 20th centuries. Color palette and uniqueness of design of foremost consideration.

29 • **F. J. Hakimian.** Rare, one-of-a-kind period European and Oriental carpets—late 18th century to Art Deco. Large selection of oversized carpets. No brochure. Telephone (212) 371-6900; fax (212) 753-0277.

30 • **The Federalist.** Handmade reproductions from the 18th and early 19th centuries. Free catalog.

31 • **Great Gatsby's.** Offering every necessity for a life of luxury: antiques to investment art, garden statues & structures, gates & fountains, classic cars and much more. Free catalog. www.gatsbys.com

32 • **Guarisco Gallery, Ltd.** Internationally renowned gallery specializing in 19th & 20th century European and American paintings, watercolors and sculpture. Send away for our 100-page color catalog, \$15.

33 • **Haughton International Fairs.** The International Fine Art & Antique Dealers Show (Oct. 15-21). The International 20th Century Arts Fair (Nov. 27-Dec. 1). Both at The Seventh Regiment Armory, NYC.

34 • **Heritage House Galleries.** Hand-painted masterpiece re-creations from \$1,000. Renowned for our custom quality and unsurpassed service. For a complimentary brochure and consultation, call (800) 890-9028.

35-36 • **Illustration House.** The special box edition of *The Illustrator in America 1880-1980*, autographed by the authors and containing an original, hand-tipped illustration. Circle (#35) for Harry Beckhoff edition, \$175. Circle (#36) for Frederic Gruger edition, \$225.

37 • **Manhattan Art & Antiques Center.** Free brochure with listings of gallery owners, product categories, specialties, gallery highlights and special features.

38 • **Mansour.** The Mansour Collection includes selection of highly decorative carpets dating 17th century to present in addition to extraordinary 15th-19th-century European tapestries.

39 • **Mark Murray Fine Paintings.** Please send away for our catalog illustrating European and American paintings from 1830-1930. \$20.

40 • **McGary Studios.** Dave McGary specializes in Native American bronze images which are displayed in private, corporate and museum collections.

41 • **Media Arts Group.** Known as the Pointer of Light™, Thomas Kinkade is America's most published artist and has captured the imagination of millions. Call (408) 657-1554 or visit www.ThomasKinkade.com

42 • **Mill House Antiques.** Enormous selection with country charm—a designer's paradise of English and French antique furniture, accessories, chandeliers and works of art. Free brochure, call (203) 263-3446.

43 • **Nedra Matteucci Galleries.** Specializes in the Taos Society of Artists, classic Western, American Impressionism, leading contemporary painters and sculptors, and much more. Newsletters available.

44 • **Niermann Weeks.** Over 400 designs of fine traditionally-inspired lighting, furniture, textiles and accessories. Literature, \$50.

45 • **Questroyal Fine Art, LLC.** A superb collection of 19th and early 20th century American Art. Emphasis on Hudson River School, Luminism, Impressionism.

46 • **Randall Tysinger Antiques.** Please send away for a free brochure or visit us at www.randalltysinger.com

47 • **Red Baron's Antiques.** Auctions/retail featuring architectural antiques, decorative arts and collectibles spanning four continents and three centuries. Specialties include chandeliers, mantels, palatial furniture, garden statuary. Free catalog, (404) 252-3770.

48 • **Safavieh Carpets.** Offering a free, informative guide to basic categories of hand-made Oriental rugs, including illustrations, weaving techniques and maintenance.

49 • **Thomas Nygard Gallery.** Specializing in 19th & 20th century American art with an emphasis on historical Western art of the Northern Plains, Rocky Mountains and the Southwest.

AUTOMOTIVE

50 • Please send me all of the items in this category.

51 • **Acura.** The Acura 3.2TL. The car that brings luxury and performance together. For more information, please call (800)-TO-ACURA or visit us at www.acura.com (U.S. market only).

52 • **Audi of America.** The Audi A6. Can one car change the way you look at all cars? For more information, visit us at www.audiusa.com

53 • **Buick Park Avenue.** Luxury. Pure and simple. For more information on this elegant luxury sedan, call (800) 4A-BUICK or visit us at www.parkavenue.buick.com

54 • **Jaguar.** A sleek combination of luxury and performance, the Jaguar S-TYPE is unmistakably a Jaguar. For more information, call (800) 4-JAGUAR or visit www.jaguar.com/us

55 • **Lexus.** Send away for a free brochure on the highly acclaimed Lexus Automobiles—the result of our relentless pursuit of perfection.

56 • **Lincoln LS.** Stirring performance. Refined amenities. You'll find satisfying measures of both in this all-new luxury sport sedan. Call (877) 2-DRIVE-LS or visit www.lincolnvehicles.com

57 • **Mercedes-Benz USA.** For a complimentary brochure about the newest Mercedes-Benz ML 320, the ML 430 and the ML 55 AMG, call (800)-FOR-MERCEDES or visit www.MBUSA.com

58 • **Nissan.** The new 2000 Nissan Maxima. For more information, call (800) 896-9694 or visit nissandriven.com

1 Saab Cars, USA. Saab vs. the ordinary. Challenging conventional thinking to make better cars. For details, call (800)-SAAB-USA or visit us at www.saabusa.com

2 Toyota Land Cruiser. The true measure of a sport utility vehicle is not where you can go, but rather where it has been. For more information, visit us at www.toyota.com or call (800)-GO-TOYOTA.

BUILDING MATERIALS

- 3 Please send me all of the free items in this category.**
- 4 American Slate Company.** Free color brochures of the finest natural slate materials in a large range of colors and sizes for flooring and roofs.
- 5 Andersen Windows & Patio Doors.** Building or remodeling? Before you make a window decision, get informative guides from the Andersen Literature Library. Call (800) 426-4261.
- 6 Conklin's Authentic Antique Barnwood.** Barnwood used over decades. Antique flooring, recycled lumber from reclaimed barns ready for a new life. Free color brochure.
- 7 Enkeboll Designs.** An elegant selection of architectural wallcoverings, including capitols, moldings, onlays, panels, etc. Stocked in maple, red oak or cherry. Catalog, \$20.
- 8 Haddonstone (USA) Ltd.** Offering the 130-page, fully illustrated *The Collection*, \$10.
- 9 HEBEL Building Systems.** Free catalog details an ultra-lightweight concrete building material.
- 10 Hyde Park Fine Art of Mouldings.** Your single source for the most beautiful architectural and ornamental plaster mouldings. Literature, \$12.
- 11 Johns Manville.** Comfort Therm™ poly-encapsulated attics and rolls produce high insulating performance with its dust and itching during installation. Available for wall, floor control and underfloor applications.
- 12 Loewen Windows.** Windows with impressive energy efficiency & the beauty of Douglas Fir wood construction.
- 13 Old World Stoneworks.** Best designed cast stone fireplace mantels in the business, priced from \$1,000 to \$2,000. Excellent technical support for installation and applications. (800) 600-8336 for free literature.
- 14 Omnia.** Solid brass locksets and architectural hardware of fine quality since 1964. A variety of finishes and designs. Free brochure, (973) 239-7272.
- 15 Rocky Mountain Hardware.** Hand-crafted bronze door, bath and cabinet hardware combining traditional, old world methods with state-of-the-art manufacturing.
- 16 Siteworks Architectural Cast Stone.** Providing quality products to the construction industry for over a decade. Fireplace surrounds are our specialty. Free catalog.
- 17 Stone Legends.** Enhance your lifestyle with stone architectural elements from Stone Legends. Free catalog as color photos and all the information needed to start the process. Call (800) 398-1199.
- 18 Stone Magic.** Fireplace surrounds designed to fit any style or room size. Full-color catalog shows everything needed to design your room around a striking center piece. Call (800) 597-3606.
- 19 White River Hardwoods—Woodworks, Inc.** Manufacturers of ornamentally embossed and sculptured hardwood moldings, specializing in curved work. 116-page Volume III Catalog/Specifier includes all product lines, \$10.

FABRICS/WALLCOVERINGS/ACCESSORIES

- 20 Please send me all of the free items in this category.**
- 21 Donghia.** A wonderful postcard set illustrating Donghia's furniture, textiles, trim, lighting, wallcovering and accessories, all hand crafted of the finest materials with an unmistakable signature style. \$5.
- 22 Duralee Fabrics.** Offering a CD-ROM rebroadcast of a recent features segment shown on WCBC-TV and photographs of recent product introductions. Free.
- 23 Edelman Leather.** A tannage that leaves "hair-on" for an array of colors or prints such as leopard or zebra. An endangered way of keeping the look of endangered species.
- 24 Elizabeth Bater Home Collection.** Fine British drapery hardware. Finishes include metal leafing, gilt varnish and French polish. Extensive color catalog, \$15.
- 25 Glant Textiles.** A beautifully coordinated woven collection recognized for outstanding ranges of color and lush chenille, boucle and jacquard textures of timeless design and quality. Inquiries: (206) 725-4444.
- 26 Great City Traders.** A 250-page, full-color catalog illustrating fine decorative accessories, including statuary, mirrors, lamps, bookends. Catalog, \$10 (U.S.).
- 27 HansenHouse, LLC.** Presentation kit is a four-color product sheet with excellent photography and descriptions, news release and designer contact information. Free.
- 28 Hinson & Co.** An in-depth collection of four-color

postcards and descriptions of our newest wallpaper, fabric and lighting collections. No charge.

- 29 Houles-U.S.A.** Embellish your interiors with luxury trimmings from Houles. New collections in silky viscose, cozy chenille and jute offer classic and contemporary looks of enduring beauty.
- 30 Innovations in Wallcoverings.** Award-winning wallcoverings in a variety of patterns and embossings perfect for residential or any installation! Call (800) 227-8053.
- 31 J. Robert Scott.** The finest in fabrics, furniture, lighting and accessories designed by Sally Sirkin Lewis. Showrooms in NY, London, L.A., Chicago and D.C. Inquiries, (310) 659-4910. No literature available at this time.
- 32 Kravet.** Indulge your creativity with our 8-page brochure illustrating fabric to furniture to trim, including collections such as Biltmore, Court of Versailles, Andrew Martin and Larry Laslo. Brochure, \$1.
- 33 Léron Linens.** Renowned collection of custom-designed linens for bed, bath and table. Offering a broad selection of fabrics and designs to suit homes, yachts and planes. Free brochure, call (800) 9-LINEN-9.
- 34 Nobilis.** Creator of luxurious fabrics and wallcoverings introduces the "Mikado Collection"—a contemporary grouping of stripes and diamonds in five oxidized colors. Call (800) 464-6670.
- 35 S. Harris & Co.** Distributor of highly decorative fabrics for the residential and hospitality industry. Represented in over 40 showrooms throughout the U.S., Canada and Mexico. Call (800) 999-5600.
- 36 Scalmandré.** Specializing in the finest textiles, wallcoverings and passementerie available to the design trade. Scalmandré exclusively represents Elitis and Colony in the United States.
- 37 Sonia's Place.** The most extensive wallcoverings and fabric library/showroom in NY's D&D Building.
- 38 Van Vechten Textiles.** Offering photographs of collections for residential, hospitality & contract. All products produced in the U.S.
- 39 Window Modes Ltd.** Located in the D&D Building with services nationwide. Expertise in hand-woven Roman shades and solar shading systems.
- 40 Zimmer + Rohde, Ltd.** Now celebrating our 100th anniversary! Our new 1999 brochure features the best of European textile design. Free of charge.

FINANCIAL SERVICES

- 99 American Express Financial Advisors.** Providing professional financial advice to help you assess your goals and select investments to fit your needs. Call (800)-GET-ADVICE.
- 100 American Express Small Business Services.** For more information, call (800)-SUCCESS or visit www.americanexpress.com/smallbiz
- 101-102 Prudential.** The Rock-Solid choice for all of your financial needs. For more information on Small Business Products, circle (#101). For more information on Prudential Advisor, circle (#102).
- 103 Stratford Financial Services.** Your construction and remodeling finance professionals.

FLOOR COVERINGS

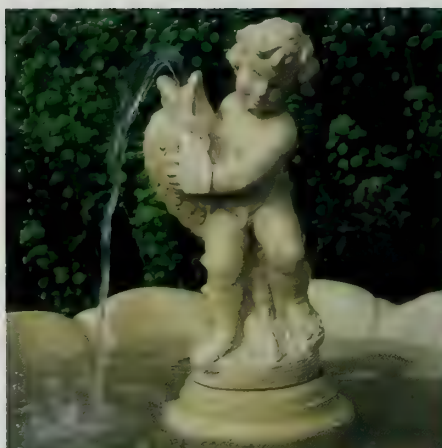
- 104 Please send me all of the free items in this category.**
- 105 Amtico International.** Luxury vinyl tile in realistic woods, elegant stones, quarry tile looks. Free brochure.
- 106 Bokara Rug Co.** Award-winning "Magnolia Collection" is made of hand-spun wool and vegetable dyes recreating late 19th century Agras that enhance interiors of all styles.
- 107 Brintons U.S. Axminster.** Manufacturers of high-quality British wool-rich carpet since 1783. Beautiful styles and colors. Call toll-free (888) 274-6866.
- 108 Carlisle Restoration Lumber.** Extensive portfolio depicting traditional wide plank floors in a variety of settings. Includes specification and free pricing guide.
- 109 Casa dos Tapetes de Arraiolos.** Quality hand-made Portuguese needlepoint rugs in color coordinates to blend with any decor available from stock or custom-made.
- 110 Claremont Rug Company.** Unique antique carpets with lasting, artistic appeal and solid investment potential. Information, call (800) 441-1332. Color brochure, \$10.
- 111-113 Country Floors.** The art and craft of architectural ceramics and stone. Circle (#111) for our 8-page introductory brochure, \$1; circle (#112) for Imported Tiles Terra Cotta & Stone, \$15; and circle (#113) for American Artisan tiles made to order, \$10.
- 114 Dilmaghani & Co.** Featuring the industry's largest inventory of old and new one-of-a-kind Oriental rugs, specializing in unusual and oversize. Literature, \$2.

115 Elizabeth Eakins. 64-page brochure featuring the exclusive designs of Elizabeth Eakins and Scott Lethbridge. Custom made, hand-woven wool rugs, including a new Architectural series. \$15.

- 116 Exquisite Surfaces Tile and Stone.** Catalog with price list of tiles, stone, fireplace, terra cotta and stone artifacts from France, new and reclaimed. \$18.
- 117 Galerie Shabab.** A showcase for the finest antique and period tapestries. Call (212) 725-5444 or visit www.galerieshabab.com
- 118 Glen Eden Wool Carpet.** Send away for our free brochure describing some of our carpet and rug products. Visit us at www.glen-eden.com
- 119 International Design Guild.** An alliance of the finest independent floor covering design showrooms for designers and discriminating homeowners. Free literature.
- 120 The Joinery Company.** Antique heart pine flooring in unfinished solid plank and in pre-finished engineered planks. Literature, \$5.
- 121 Karastan.** No matter how often your tastes, your lifestyle, your whole décor may change, your Karastan will still be right at home. Full-color brochure, \$2.
- 122 Mansour.** A vast selection of highly decorative carpets dating from the 17th century to present in addition to extraordinary 15th-19th century European tapestries.
- 123 Masland Carpets.** Distinctively different carpets and rugs since 1866. Don't miss the unmistakable beauty of Masland carpets in an array of colors, textures and patterns. Free brochure.
- 124 Megerian Rugs.** Send away for *Recognizing Quality: 10 Essential Tips for the Discriminating Rug Buyer*. Free of charge.
- 125 Noonoo Rug Co.** Importers of quality hand-knotted carpets from Pakistan, India and Nepal in traditional, decorative, contemporary and Arts and Crafts designs.
- 126 Nourison.** The world's largest importer of hand-made rugs. A selection of traditional to cutting edge carpets in virtually every price category. Catalog, \$1.
- 127 Oriental Rugs International.** Tufenkian Designers' Reserve Collection brochure with a selection of styles from Barbara Barry and Kevin Walz. Free of charge.
- 128 Paris Ceramics.** The leading international specialists in limestone, terra cotta, antique reclaimed stone and hand-painted ceramics. Call toll-free (888) 845-3487 for a 72-page color brochure, \$10.
- 129 Renaissance Carpet & Tapestries.** Under the supervision of French artisans and master weavers in China. The largest collection of the most beautiful hand-woven Aubusson and Savonnerie carpets and tapestries.
- 130 Rosecore Carpet Co.** The Wilton Collection encompasses a superb ensemble of broadloom carpets and coordinating borders. The Aubusson/Needlepoint Collection revives the classic weaving traditions and elegance of Old Europe. Brochure, \$3.
- 131 Saxony Carpet Co.** "Flora"—a unique range of patterned woven carpets, specifically created for stairs and passageway usage. Full-color brochure showing appropriate settings and all 64 versions, \$5.
- 132 Stanton Carpet.** New 40-page color catalog featuring our signature Wilton Gallery Collection, Rosecore by Stanton, Stanton sisals, tapestry borders and more. \$2.
- 133-135 Stark Carpet Corp.** Circle (#133) for catalog containing many of the company's designs and colorways, available to designers and architects, \$10. Circle (#134) for *An American Approach to Antique Carpets*, 4-volume set, \$150; (#135) for one volume, \$50.
- 136 Tufenkian Tibetan Carpets.** The exquisite 200-page Full Line Catalog presents the rugs individually, immersing you in Tufenkian's creative artistry. For information and free brochure, call (800) 435-7586.
- 137 Wools of New Zealand.** Enhance your home with the long-lasting beauty of Wools of New Zealand brand carpets. For information, call (800) 452-8864 or visit www.woolnz.com

FURNITURE

- 138 Please send me all of the free items in this category.**
- 139 Ambience.** Custom producers of fine furniture, contemporary and eclectic. Made of exotic materials and all wood veneers. Literature, \$5.
- 140 American Leather.** Quality leather furniture is an investment you will enjoy for many years. Over 70 designs, 70 colors, custom made and shipped to you in 30 days or less.
- 141 American Society of Interior Designers.** Free "Knowledge and Solutions Kit," call (800) 610-ASID
- 142 Arthur Brett & Sons.** Full-color, 175-page catalog and retail price list, \$35. Supplemental catalog with the newest product will be sent out as well.



HADDONSTONE

*Fine landscape ornaments
and architectural
cast stonework*

For a copy of The Haddonstone Collection,
richly illustrated in over 130 pages (\$10),
contact:

Haddonstone (USA) Ltd
201 Heller Place, Interstate Business Park
Bellmawr, NJ 08031
Telephone: (609) 931 7011 Fax: (609) 931 0040

Offices also in: California • Colorado

Haddonstone products are available through architects and interior designers.



143 • B&B Italia. To reach a dealer nearest you, please call (800) 872-1697.

144 • Baker Furniture. Simple, refined and adaptable, the Archetype Collection by Baker lends itself to individual expression and uncompromising quality. Literature, \$12.

145 • Barlow Tyrie. "The English Garden Tradition." Since 1920, our solid teakwood outdoor, garden and leisure furnishings have "weathered" the test of time. Literature, \$3.

146 • BenchCraft Natural Elements. Photos of specific styles available upon request. Call (312) 329-0466.

147 • Bernhardt. Furniture makers since 1889. Featuring the La Scala Collection, reminiscent of grand 18th century Italian villas and romantic French chateaux. Information, call (800) 968-2513. Catalog, \$12.

148 • Brueton. Please send away for more information and free color photos of our products.

149 • Carole Gratrale. The quintessential resource for custom furniture, metal work and Diego Giacometti reproductions. Literature, \$25.

150 • Century Furniture. Send for a 36-page booklet featuring selections from more than 20 of our collections, \$5. Call (800) 852-5552 or visit us at www.centuryfurniture.com

151 • Charles P. Rogers Brass & Iron Beds. Original 19th and 20th century headboards, beds, canopy beds and daybeds direct from America's oldest maker of brass and iron beds. Call (800) 272-7726. Catalog, \$1.50.

152 • Councill Companies. Our catalog features our mahogany 18th century reproductions, the New Orleans collection, exposed wood seating, cherry executive office case goods and more. \$12.

153 • Crystal Farm Antler Chandeliers. Best known for their exceptional quality and designs of furniture and lighting worldwide. Color catalog, \$25 (U.S. and Canada only).

154 • Decorative Center Dallas. Fine furnishings for design professionals since 1954. Call (214) 698-1350.

155 • Decorative Crafts, Inc. Importing the finest Italian furniture for over 70 years. Free color catalog.

156 • Design Centro Italia. The best in Italian design. Contemporary, modern furniture from over 60 premier Italian manufacturers. www.italydesign.com

157 • Devon Shops. Preview Devon's collection of hand-carved formal and country French and English furniture. Each piece is carved by hand on our premises. Free brochure.

158 • Drexel Heritage. Whether casual, contemporary or classic, our premier issue of "Images and Inspirations" offers countless ideas for distinctive home fashions. Call (828) 433-3200 for your \$5 copy.

159 • Giati Designs. Fine teak furniture, market umbrellas, imported interior/exterior French textiles. Outstanding features include the use of premium, Utanagrade teak, meticulous detailing, hand finishing.

160 • GieMme USA. Pamphlet showing photos of select items from our catalog, including bedroom, dining room, occasional and desk furniture. \$6.

161 • Gloster Furniture. Comprehensive consumer catalog presents entire range of furniture, photographed both on location and within a detailed specification section. No charge.

162 • Guy Chaddock & Company. Four-color brochure featuring popular items from the extensive product line and descriptive information about the home furnishings collections. No charge.

163 • Habersham Furniture Co. Leading manufacturer of meticulously hand-painted, hand-styled and hand-crafted furniture and accent items. For a dealer near you, call (800)-HABERSHAM.

164 • Henredon. Contemporary styling with echoes of French Moderne and Hollywood in its heyday. Maple cluster veneers with their unique burl patterns highlight the collection. Literature, \$7.

165 • Hickory Chair. Now we offer both convenience and beauty with our New Wood Products Catalog, \$16. Call (800) 349-4579 or visit www.hickorychair.com

166 • Kingsley-Bate. America's leading manufacturer of solid teak outdoor furniture. Literature, \$5.

167 • Kreiss Collection. Furniture, fabrics, luxury bed linens and accessories to customize your home beautifully—with Kreiss. Elegant, full-color folio, \$15.

168-169 • L. & J.G. Stickley. The year 2000 will mark Stickley's 100th as a manufacturer of premium solid wood furniture. Circle (#168) for Mission catalog, \$10; circle (#169) for Traditional catalog, \$10.

170 • La Barge. Collection of European-inspired mirrors, tables and accent furniture. Free preview brochure available. Call (800) 692-2112.

Crystal Farm

ANTLER CHANDELIERS and FURNITURE



18 Antelope Road, CO 81421

Phone 970-963-2350 • Fax 970-963-2351 • Email: crystal@crystal.net

Sixty-page color catalog available for \$5.00 (US only)

Lane Venture. An eclectic mix of rattan, wicker upholstered designs. Excursions...inspired by the chance of an expedition. The adventure begins at home.

LeMuy. A collection comprised of lovely hand-crafted furniture from France and Spain, with hand-painted chairs, consoles, accessories and more.

L.A. Haute. Elegant finishes and contemporary design make the new line of casegoods a perfect complement to the classic and estate line of furniture. Literature, \$50.

Lowell/Edwards. Our team of professionals integrates custom cabinetry and home theater systems, resulting in a synergistic approach. Call (212) 980-2862.

M2L. Modern furniture collection. Over 100 internationally recognized designers included in the collection.

M. Craig Cabinetmaker. Each piece an original in the forefront of contemporary design. Mahogany and American hardwoods; more than 40 creations featured in the portfolio. \$15.

McGuire Furniture Portfolio. 100-page book, color photos featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections. \$15.

Michael Taylor Designs. New color brochure featuring the complete furniture collection of Michael Taylor, legendary designer of "the California Look." \$5.

Mike Bell Antiques & Reproductions. Antique reproduction 18th and 19th century country furniture available for 20th and 21st century urban and country living. Free brochure, tearsheets and photos.

New York Design Center. Traditional and contemporary lighting, wall coverings, floor coverings, fabrics, accessories, antiques, office, art, reproductions and much more. No charge for literature.

182-O. Henry House Ltd. High quality, style, beauty and comfort can be seen in our bench-crafted custom upholstered furniture. Circle (#181) for brochure; (#182) for \$60 catalog (trade only).

Pearson Company. Full-color brochure features best-selling styles with information on top quality construction details of Pearson custom-ordered upholstered furniture. \$1.

Phyllis Morris Originals. The foremost designer and manufacturer of luxurious custom furniture. Please send \$25 for the 1999 full-color portfolio, finish sample list, specification catalog and price list.

PierceMartin. One-stop source for upscale wicker, rattan and iron furnishings as well as an extensive collection of unique Eastern antiques and accessories. Call (800) 334-8701. Free brochure.

Poliform USA. Italy's leading manufacturer of high-end closet systems, libraries, entertainment centers, bedroom and dining room furniture. Showrooms throughout U.S. (888)-POLIFORM. Catalog, \$15.

Pompeii. Distinctive indoor and outdoor furniture, featuring several full line collections, custom manufacturing and over 1000 impressive pieces in its catalog.

Reed Bros. Hand-carved indoor and outdoor furniture and accessories for luxury homes, hotels, restaurants and resorts. Custom woodcarving is our specialty. Catalog, \$20 (U.S. only).

Roche-Bobois. The international collection of exclusive, contemporary furniture is presented in a 20-page, full-color catalog. \$10.

Serban Furniture Design. 32-page catalog of high-quality, hand-crafted, original designs. Illustrated desks, tables, cabinets, seating and more. \$35.

Summer Hill. A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Reta Gleason. Catalog, \$55.

Sutherland. Free 36-page brochure with photos of all available items and collections created since 1994.

Swaim. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. A range of styles. Free brochure.

Tucker Robbins Unlimited. Tribal artifacts and antiques, Tukurio modern primitive furniture pieces available in NY showroom.

Weatherend Estate Furniture. Full-color catalog price list and video available. For more information, call (800) 456-6483.

William Alan Furniture. Distinctive by its quality and design. Free brochure features the Parisian Club chair and sofa collection.

199-DeBeers Diamonds. To view diamond solitaire designs and learn more about how to buy a diamond, visit www.adiamondisforever.com

200-Giorgio Armani. Exquisitely tailored clothing for men and women. The collections express Giorgio Armani's most elaborately articulated fashion statement and include day, evening, sportswear and accessories.

201-J. Jill. Catalog features simple and unique styles with an emphasis on natural fibers and creative detail. Call (877) 239-9592 or visit www.jill.com

202-Jewelry by Gauthier. Exclusively displays the creative works of wear Art by award-winning jewelry designer Scott Gauthier.

203-Judith Ripka. Versatile elegance. Enduring style. Classically modern jewelry that can be worn and collected for years to come.

204-Omega. In the conquest of space, at sea, in stadiums, on fashion runways, we continue to record significant moments in time on the wrists of some of the world's most outstanding personalities.

205-Patek Philippe. Discover the heritage of the world's finest watchmaker. For a free catalog, call (212) 581-0870.

206-Rado Collection Brochure. Combining high-tech materials and avant-garde design, Rado is the leader in scratchproof watches, producing timepieces of the highest quality and comfort. Free brochure, call (800) 283-7236.

207-Rolex Watch U.S.A. For the name and location of the Official Rolex Jeweler nearest you, please call (800) 36-ROLEX.

208-Rudolf Erdel Platinum. Satin-finish platinum jewelry accented with diamonds, 18 and 24 karat gold and color stones has evoked a passionate following for its unique styling and exquisite workmanship. Free brochure, call (800)-RUDOLF-8.

209-Stuart Weitzman. Women's high fashion footwear. Widths AAAA-C. Sizes up to 12. Free literature.

210-Tiffany & Co. America's preeminent jeweler offers fine jewelry, timepieces and table settings. For a copy of our catalog, please call (800) 214-2895.

KITCHEN AND BATH

211-Please send me all of the free items in this category.

212-bulthaup. The essential *bulthaup* book will tell you all you need to know about furnishing your kitchen as the center of home life. \$24.

213-Canac Kitchens, A Kohler Company. Full-color "Kitchen Planner" is the ultimate guide for creating the kitchen you've always wanted. Easy-to-read and loaded with pictures. \$5.

214-Clarke Distribution Corp. New England's exclusive wholesaler for Sub-Zero, Thermador, Gaggenau and Dynasty. Free literature packet.

215-Downsview Kitchens. Design innovation and commitment to quality makes us the premier choice in kitchen cabinetry. Our 80-page color brochure, \$15. Information, (945) 677-9354.

216-DuPont CORIAN®. Our 20-page book, *Home as Self*, is filled with inspired CORIAN® applications and decorating philosophy—every home should fit its inhabitants. \$2.

217-Fisher & Paykel Appliances. World's first dishwasher in a drawer. Available in black, white, stainless steel or fully integrate into kitchen or bar. Free brochure.

218-Gaggenau USA. Collection of exceptional and unique appliances. Free 1999 Gaggenau Magazine. Call (800) 828-9165 or visit www.gaggenau.com

219-Hansgrohe. A range of showerheads and hand-showers featuring the revolutionary Quick-Clean™ self-cleaning system. To learn more about our entire line of kitchen and bath products, call (800) 719-1000.

220-Herbeau Creations of America. Distinctly French Provincial kitchen and bath faucets, fixtures and accessories which reflect the classic charm of the original.

221-Heritage Custom Kitchens. High-end custom cabinetry in a beautiful 50-page color brochure. Styles include traditional, Old World and contemporary. \$12.

222-Independent Inc. Under-hood design incorporates an easy-to-clean surface. We ultimately create a hood for the connoisseur. Free literature, call (800) 7-NEVADA.

223-Kallista, Inc. Color catalog depicts our full line of products and accessories, \$10.

KitchenAid. For more information, call (800) 422-1230 or visit www.KitchenAid.com

224-Kohler Co. Full-color catalogs covering baths and whirlpools, showers, lavatories, kitchen and entertainment sinks, and faucets and accessories. Call (800) 4-KOHLER, ext. AA9. Brochure, \$8.



Reflecting A Graceful Way Of Living

To The Trade
Corporate Headquarters - 704-867-5926
Showrooms in High Point and Atlanta

JEWELRY & WATCHES/FASHION

217-Please send me all of the free items in this category.

218-Austern & Paul. Free catalog of Austern & Paul jewelry and watches includes rebate offer

•**Miele Appliances.** Superb European dishwashers, laundry products, ovens, cooktops, vacuums. To speak directly to your local Miele appliance dealer, call (800) 579-1167; for your local vacuum dealer, (800) 694-4868.

225 • Plain & Fancy Custom Cabinetry. From American Arts & Crafts to the warmth of Provence, our new 40-page catalog previews these cabinetry styles and many more. \$12. Dept #AD999C.

226 • Poggenpohl U.S. World-renowned European kitchen and bath cabinetry manufacturer offers front styles in wood, lacquer, laminates and stainless steel, from traditional to avant garde designs. Literature, \$18.

227 • Robern. Designlogic Series mirrored cabinetry, lighting and accessories will add beauty, storage and functionality to your bath or powder room. Send for a 24-page brochure, \$1.

228 • Rutt Custom Cabinetry. Rutt's Design Folio will inspire your creativity. The only American cabinet maker who will design, cut, fit and finish to your specifications. \$15.

229 • SEPCO Industries. Manufacturer of customized luxury plumbing fittings and bath accessories.

230 • SieMatic Corporation. 128-page SieMatic Kitchen Book features our internationally famous line of European and American style cabinets and accessories. \$19.95.

231 • Snaidero USA. World's leading European kitchen manufacturer from Italy. The 254-page encyclopedia highlights newest models and technology in kitchen design. \$25.

232 • Solar Antique Tiles. Original antique tile murals and industrial tiles and reproductions/custom tiles. Literature, \$3.

233 • Sonoma Tilemakers. As the nation's largest and most innovative manufacturers of hand-crafted tile, we offer a world of design options never imagined! Free brochure.

234 • Sub-Zero. With the 400 Series' elegant display features, three exterior options on its 600 Series and the versatility of its 700 Series, Sub-Zero provides leading refrigeration design solutions. Call (800) 444-7820.

235 • TOTO. Reinventing the toilet. Free, full-color brochure shows award-winning, water-saving designs and an impressive range of lavatories.

236 • Viking Range Corporation. The originator of commercial-type equipment for the home; offering a full line of products, including cooking, ventilation, cleanup and

refrigeration. Call (888) 845-4641.

237 • Wood-Mode. Free, full-color pamphlet includes an offer for a free Designer Literature Collection (\$20 value). More information, call (800) 635-7500.

LIGHTING

238 • Please send me all of the free items in this category.

239 • Arte de Mexico. Our \$12 catalog features over 100 different hand-forged wrought iron lighting fixtures, as well as an extensive line of iron furniture. Call (818) 508-0993.

•**Flos.** High quality, European contemporary lighting is brought to the marketplace by Flos USA. Call (800) 939-3567 for the representative in your area.

240 • Frederick Cooper. A collection spanning hand-painted porcelain to full lead crystal and glass to metal of every type. Color brochure featuring our hand-crafted lamps, \$3.

241 • H.A. Framburg & Co. One of the finest traditions in lighting; over 400 styles including Gothic, Empire, Victorian, Georgian, Early American, Art Deco, Art Nouveau and Soft Contemporary. Brochure, \$15.

242 • Jean Karajian Gallery/Collection. Collection of lighting in bronze and alabaster. Gallery specializes in French decorative arts and paintings from the 1920's, 1930's and 1940's. Free literature.

243 • Schonbek. Founded in Bohemia in 1870, the largest manufacturer of crystal chandeliers in North America. Contemporary, traditional, retro and custom designs. Free video and literature, call (800) 836-1892

244 • Williams Antiques. Whimsical lighting line includes monkey, fox, frog, deer, owl and fish chandeliers, lamps and sconces. Two-tier, custom finishes and sizes available.

MISCELLANEOUS

245 • California Closets. When you organize your home, you simplify your life. Solutions to help you stay organized in room after room of your home. Free brochure, call (800) 336-9195.

246 • Desert Troon. Beautiful brochure on this limited offering of spectacular condominium homes overlooking the blue Pacific. Free of charge.

247 • Fisher Island, Florida. Created by the Vanderbilts as their lavish winter estate. Today, 75 years later, it has

become the finest private club community in the world. Free brochure.

248 • Oak Leaf Conservatories. A York, England-based company specializing in traditional English style conservatories. More information, call (800) 360-6283. Brochure, \$

249 • SwimEx Systems. Please send away for a free color brochure and video. Call (800) 877-7946.

250 • ZEN Associates, Inc. Landscape architecture design services, construction management and maintenance of naturalistic gardens. Brochure, \$10.

TABLETOP

251 • Please send me all of the free items in this category.

252 • Baccarat. Consummately crafted in France since 1764, world-renowned for its exceptional qualities and innovative design. Offerings include decorative lighting, vases and stemware. Call (800) 845-1928. Free brochure

253 • Buccellati. Presenting an impressive range of Italian hand-crafted sterling silver flatware, holloware, sculpture and gifts. Free brochure.

254-255 • Martin's Herend Imports. Exquisite hand-painted porcelain from Hungary. Elegant dinnerware, figurines and fancies. Circle (#254) for Dinnerware Catalog, \$10; circle (#255) for Figurine Catalog, \$8.

256 • Mottahedeh. Free color brochure shows Mottahedeh dinnerware designs reproduced and adapted from rare original antiques.

257-258 • Puiforcat Paris. Beautifully hand-crafted French sterling and silverplate patterns since 1820. Circle (#257) for the sterling brochure, \$5.50; circle (#258) for the silverplate brochure, \$2.50.

259-260 • Steuben. For nearly a century, the master glass makers and designers of Steuben have been crafting the finest crystal into gifts of rare and timeless beauty. Circle (#259) for Seasonal Catalog, \$2; circle (#260) for Full-color Annual Catalog, \$8.

261 • Villeroy & Boch. Setting tasteful tables with exceptional designs in china, crystal and silver. Styles for elegant entertaining or casual everyday dining. Free color booklet.

262 • Waterford Society. Specially commissioned limited editions by Waterford Crystal and other membership perks. Complimentary Keepsake Box with membership. Call (800) 444-1997.

Enkeboll Designs

Since 1956

Architectural Woodcarvings

For your copy

of our 104 page

Color Product Catalog,

send \$20.00 for bound book,

\$30.00 for special ring binder.

Visa/MC/AMEX welcome.

Complimentary brochure

available.

16506 Avalon Blvd.

AD99 Carson, CA 90746

Tel: (310) 532-1400 Fax: (310) 532-2042

www.enkeboll.com



To the trade,
© H.F.D. 1999

Continued from page 317

couple's collections. Kelli Ayres collects prints and first editions (a nineteenth-century print, *The Heroes of Waterloo*, hangs above the tufted leather sofa), and her husband, antique guns. A pair of antique bronze statues of fencers are prized possessions of Charles Ayres's.

Though the dining room is grand enough for large formal parties—the table, discovered at a Connecticut antiques shop, seats twenty-four—its hues create an intimacy suited to smaller gatherings. A George III chandelier sparkles overhead, and the walls are covered with plum cotton; carnival-stripe draperies give the room a hint of the Moulin Rouge. The whole is reflected in a huge eight-by-nine-foot Louis XVI-style mirror, found on a buying trip to London.

A door off the entrance hall opens to a hallway leading to the apartment's bedrooms. In the generously proportioned master bedroom, which a previous owner created from two existing ones, soft taupe and robin's-egg-blue tones combined with various shades of white provide a quiet counterpoint to the saturated colors in the rest of the apartment. The walls were plaster-dragged and glazed to resemble pickled barn siding, and the carpet is beige wool woven with white stars. Tiny lights installed within the window moldings give off a soft glow.

The second, smaller bedroom was fitted out to house the couple's frequent out-of-town guests, with the idea that it could eventually be converted into a nursery. A cream-stripe fabric on the walls and ceiling creates a circus tent effect. The room is furnished with a mix of old and new: The bed, with a trundle, was custom-made, but the marble-top table and the antique English bureau fronting the window were brought to the apartment by Charles Ayres, as was the painting of the south of France. Like the rest of the residence, the room is a companionable marriage of elegant welcome and whimsy.

"When we work with a client," Olsen says, "we complement each other. It's striking how many of our choices are eighty percent identical. It's a gratifying work to be in, because you can see the fruits of your labors."

"But here I got to keep them," adds her sister, with a smile. □

TRAVEL THE WEB...

SEE THE SITES

for information about home furnishings, dining, and more

www.hickorychair.com

Our every effort is intended to craft inviting environments
Crafted for comfort.
Crafted for life.

HICKORY CHAIR

www.kreiss.com

The Kreiss Collection. Discover our unique collection
of hand-crafted
furnishings online!

KREISS COLLECTION

Ebel.com

Versatile, thin, elegant. Water resistant
Five-year international limited warranty
Intelligently priced

EBEL
the architects of time

www.mastercard.com

MasterCard Vacations® offers
great prices on superior vacation
packages and cruises

MasterCard

www.weatherend.com

Outdoor furniture built with
heritloom quality, distinctive
design and yacht building integrity

WEATHEREND
ESTATE FURNITURE

www.glen-edden.com

Glen Eden manufactures 100%
New Zealand wool carpet and rugs
in custom and standard designs.

Glen Eden
WOOL CARPETS

www.anichini.com

Luxury bed, bath, table linens,
decorative pillows, towels and furniture

ANICHINI

www.bernhardtfurniture.com

BERNHARDT® furniture makers since 1889

BERNHARDT

www.calclosets.com

California Closets offers a complete
range of home storage solutions
designed to Simplify Your Life.

CALIFORNIA CLOSETS
Simplify Your Life

www.sfvisitor.org

The official source for visiting
San Francisco. More than 2,000
listings of what to do

San Francisco
CONVENT ON A VISITOR'S BUREAU

www.GATSBYS.com

100,000-square-foot gallery with 7,000
unique antiques including 18th and 19th
century art, bars, chandeliers and furniture

GATSBYS

www.larsonjuhl.com

For the best in custom framing, ask your
framer for Larson-Juhl's Craig Pozzio
Signature Collection

LARSON JUHL

www.hansgrohe-usa.com

Premier plumbing
manufacturer home page

hansgrohe
AXOR PHARO

www.karastan.com

Classic carpets and area rugs,
woven for life

Karastan

www.drexelheritage.com

Wood and upholstered furniture for
a variety of design styles, from
classic to contemporary

DREXEL HERITAGE
HOME INSPIRATION

nissandriven.com

Experience the newly redesigned 1999.5
Nissan Pathfinder, the most luxurious
SUV Nissan's ever built.

NISSAN
DRIVEN.

www.kingsleybate.com

Solid teak elegant outdoor furniture

KINGSLEY~BATE

www.rado.com

Rado, world leader in scratch-proof design
watches. Unique designs, executed in
unique materials; reality that lasts.

RADO
Switzerland

www.waterford-usa.com

Waterford Society. Specially-commissioned
limited editions by Waterford Crystal and
other perks. Keepsake Box with membership

WATERFORD

kodak.com

Learn about Kodak Max film and
other Kodak products at Kodak.com

Kodak

www.centuryfurniture.com

A complete line of high-end case
goods and upholstery collections

CENTURY

kitchenhood.com

The ultimate temptation in luxury hoods

INDEPENDENT INC.
"The Ultimate Temptation in Luxury Hoods"

www.saabusa.com

Saab vs. the ordinary. Challenging
conventional thinking to make better cars.
For details, visit us at www.saabusa.com

SAAB

www.pompeifurniture.com

Distinctive interior or exterior
hand-wrought and lightweight,
never-rusts metal furnishings.

POMPEII
FURNITURE INDUSTRIES

www.mcguirefurniture.com

The premiere rattan designs, solid teak,
bamboo tables, lighting and
other special collections.

McGUIRE

www.lincolnevehicles.com

Wood Leather Adrenaline
Experience the all-new Lincoln LS
Visit www.lincolnevehicles.com

LINCOLN

www.scalamandre.com

Providing today's designers and their
clients with the fabric, trimmings and
wallcoverings suitable to their lifestyle

Scalamandre

www.jansantiques.com

Direct importers of 19th century and Belle Epoque
antiques Interactive Jan's & Company ~ french antiques
website with over 400 images

www.omega.ch

OMEGA. 150 years of watchmaking excellence,
with product news, history, events and our
ambassadors, Cindy Crawford and Pierce Brosnan

OMEGA

www.loewen.com

Manufacturer of fine quality,
energy-efficient, low maintenance
wood (Douglas Fir) windows and doors

Loewen

www.bmwusa.com

Car shop from home with our new Virtual Center
at www.bmwusa.com Build your BMW, arrange
a test drive and more

BMW

www.poggenpohl-usa.com

Poggenpohl, renowned European kitchen and
bath manufacturer, offers exclusive fronts
and exceptional designs

**poggen
pohl**

www.adiamondisforever.com

To view diamond solitaire designs and learn
more about how to buy a diamond, visit
www.adiamondisforever.com

DE BEERS
A DIAMOND IS FOREVER

www.Best4x4.LandRover.com

Range Rover exemplifies the rare combination
of strength and luxury, setting the standard
for luxury SUVs.

LAND-ROVER
RANGE ROVER

www.enkeboll.com

Architectural woodcarvings
manufactured in maple,
red oak and cherry

Enkeboll Designs
ARCHITECTURAL WOODCARVINGS
Since 1981

www.henredon.com

Bedroom, dining room, occasional and upholstered furniture

HENREDON

www.mieleusa.com

Superb European dishwashers, laundry
products, ovens, cooktops and vacuum
cleaners. Extraordinary appliances for ordinary tasks

Miele
anything else is a compromise

www.volvocars.com

To learn more about the full line of
Volvos, please visit us at our website.

VOLVO
for life

www.utah.com

Plan your vacation to Utah by using
utah.com. Maps, accommodations,
destinations and picture tours

Utah!

www.redbaronantiques.com

Auctions and retail featuring prominent architectural antiques
decorative arts and collectibles
from around the world.

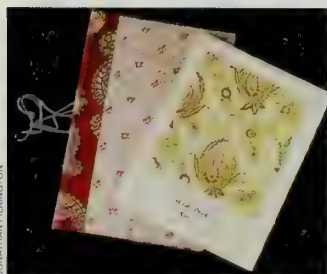
Red Baron's Antiques

TO *the* TRADE

IN THE SHOWROOMS

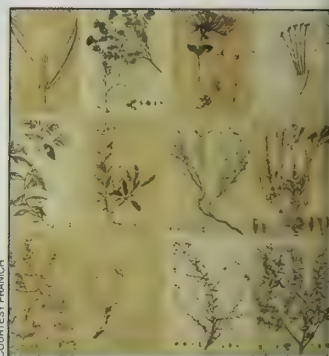
● Kathryn Ireland

Even though she's lived in the United States for more than a dozen years, Kathryn Ireland is still a Britisher at heart, and she recently opened a fabrics showroom in London's Old Imperial Laundry building (44-171-622-9060) to complement her furnishings shop on Montana Avenue in Santa Monica (310/393-0670). Her hand-printed fabrics (below and right) fill the gap between Colefax & Fowler, Bennison, George Smith and Chelsea Editions, says Ireland (right, at the new London showroom). "Because I have clients who know each other, I can't use the same fabrics, so I came up with some of my own to broaden the choices."



● Pranich

Carolyn Ray has designed some new fabrics in a postmodernist muted style, and they're available at Pranich in New York (212/980-6173) and other showrooms in the United States. *Field Guide* (below) is a variation on cotton of the traditional botanical print fabric, with finely drafted specimens of herbs and other plants, and *Hover* is a blurry checkerboard pattern.



COURTESY PRANICH

● Todd Hase

In 1996 Todd Hase opened a small SoHo shop featuring his Art Déco-inspired furniture designs. He now has an additional space—a suite in the D&D Building (212/355-4510), where his new fabrics will be previewed (he already has 120 subtle silks, chenilles, linens and damasks) before they are sent to the showrooms that sell his line (below).



COURTESY TODD HASE

● Kravet

At Kravet (212/421-6363), there are several diverse collections based on history. The Venice Collection was derived from art associated with that magical city, and a portion of the sales goes to Save Venice. One of the fabrics shows a fierce golden winged lion (left), the symbol of the city. The Biltmore Estate group is taken from furniture and fabrics in the 1895 North Carolina mansion, and the Vienna Workshop Archives reproduces fabrics made in the famed Wiener Werkstätte around the turn of the century.



catalogs @ note

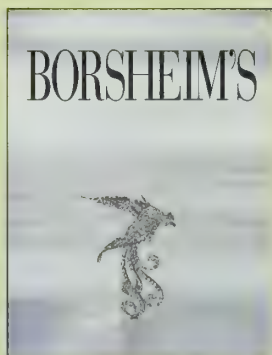
Shop the premium places for quality products without ever leaving home. Please use the attached reply envelope to indicate your catalog choices. Enclose \$2 for postage and handling in addition to the amount of any priced item(s).



ON THE PLAZA IN NEW YORK

BERGDORF GOODMAN

1 Bergdorf Goodman. Welcome to the inviting world of Bergdorf Goodman. Discover the very best in clothing, accessories, jewelry and footwear from the most exclusive designer collections for men and women. Enjoy the warmth and wit of our Decorative Home shops, with selections of the most exquisite china, silver and gifts imaginable. An entire year of Bergdorf Goodman, \$12.



2 Borsheim's. A spectacular selection of jewelry and gifts that will surpass your expectations. Borsheim's offers brilliant gemstones, shimmering pearls, exquisite timepieces and elegant gifts. Call **1-800-600-3073** for a complimentary copy of Borsheim's annual catalog. Our newest catalog available October 1999.



3 Chadsworth's 1.800.COLUMNS®. Columns, pillars, pilasters and posts available in PolyStone™, wood and fiberglass. Our award-winning color **Idea Book** includes Columns Product Portfolio. (1) **Idea Book**, \$15 soft cover; (2) \$25 hard cover; (3) Product Portfolio, \$5.



4 Conklin's Authentic Antique Barnwood and Hand Hewn Beams. Create a sense of warmth and tradition in any room with Conklin's wide array of recycled products. For a full-color brochure, call Conklin's at **(570) 465-2832**. Brochure, \$5.



5 CONRAD. Conrad roman fold shades are custom handwoven of natural grasses, reeds and fibers. Over 40 weaves offer texture, translucency and filtered sun-control. Free brochure. Available through the trade. www.conradshades.com



6 Deck House. Walls of glass, post and beam construction, and the soaring spaces of each custom-crafted Deck House frame the natural beauty of your home site. Order your 150-page Idea Book today. \$20.



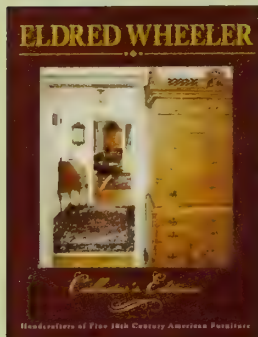
7 Design Toscano. Discover artifacts that evoke passion, wit and a storied past. Lavishly carved furniture, ornate mirrors, breathtaking paintings and art posters, replicas of historical sculpture, period lighting and more. \$3.



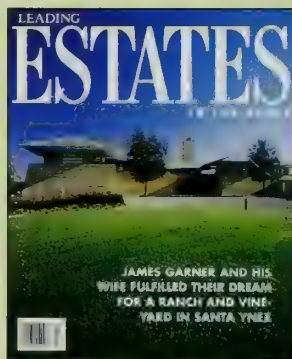
10 Heirloom European Tapestries. LARGEST U.S. CHOICE BY FAR! Now choose from 800 wall hanging classics for that perfect design, color, size and price! From France, Belgium and Italy. FREE ROD included. New Art Book Catalogs (refundable): (1) 100 designs, \$7; (2) 400 designs, \$30. Talk to the specialists at Heirloom. **1-800-699-6836.** www.tapestries-inc.com



13 Recorded Books, Inc. Over 2,500 complete and unabridged audiobooks. Not available elsewhere. Ask about our easy rental program. **1-800-638-6388** for a free brochure.



Eldred Wheeler. Handcrafted 18th Century American Furniture. Built in the same New England tradition as early American cabinetmakers—wide boards, traditional joinery, handcarved accents. Start your Eldred Wheeler Collection and invest in a piece of history! **1-800-779-5310** for (1) 88-page Collector's Edition catalog (\$4), or (2) free brochure. www.eldredwheeler.com



11 Leading Estates of the World invites you to join them on their magnificent and exciting tour of the most beautiful and luxurious properties currently on the market throughout the world. (1) Latest issue, \$8. (2) One-year subscription, \$21. **1-800-525-1122** or **1-805-686-2085.**



14 Replacements, Ltd. WORLD'S LARGEST INVENTORY of old and new china, crystal, silver & collectibles. 6,000,000 pieces, 125,000 patterns. Buy & Sell. FREE pattern printouts available. **1-800-REPLACE (1-800-737-5223).** REPLACEMENTS, LTD., P.O. Box 26029, NC 27420. Dept. AJ. www.replacements.com



9 Four Seasons Sunrooms & Conservatories. Exciting ideas books to design a sunroom or conservatory. Create a dream home. Kitchens, dining areas, family rooms, home offices, attic conversions, pool/hot tub enclosures, etc. (1) 32-page catalog, free; (2) 100-page idea book, \$10. www.four-seasons-sunrooms.com **1-800-FOUR SEASONS.** ADG909.



12 Lindal Cedar Homes. Thinking about a custom home? Every Lindal home is a custom creation carefully crafted to fit your needs and dreams. Call today for our FREE idea kit. **1-800-426-0536.** Dept. AN9. www.lindal.com



15 Scholz Design Luxury Home Plans. The architects at Scholz Design have been the country's leading designers of luxury homes for over 50 years. Today's discriminating homebuyers have earned and deserve the best designs and plans available. Eight different catalogs are available for purchase. Please call toll-free, or visit our website. **1-800-766-8755, ext. 366** or www.scholzdesign.com



ARCHITECTURAL DIGEST

catalogs of note

If the reply envelope is missing, you may use this form for ordering your catalogs. Please indicate how many of each catalog you want. Numbers coordinate with those in the individual company's offer.

☐ 1.	\$12	☐ 9-1.	Free
☐ 2.	Free	☐ 9-2.	\$10
☐ 3-1.	\$15	☐ 10-1.	\$7
☐ 3-2.	\$25	☐ 10-2.	\$30
☐ 3-3.	\$5	☐ 11-1.	\$8
☐ 4.	\$5	☐ 11-2.	\$21
☐ 5.	Free	☐ 12.	Free
☐ 6.	\$20	☐ 13.	Free
☐ 7.	\$3	☐ 14.	Free
☐ 8-1.	\$4	☐ 15.	Phone orders only
☐ 8-2.	Free	☐ 16.	\$4
		☐ 17.	\$15

Enclosed is \$_____ for priced items, plus
\$ 2.00 for postage and handling

\$_____ Total

Check or money order:

Make payable to Architectural Digest.

Credit Card:

☐ AMEX ☐ MC ☐ VISA

Credit Card # _____ Expiration Date _____

Cardholder Name _____

Signature _____

Mail Catalogs To:

Name _____

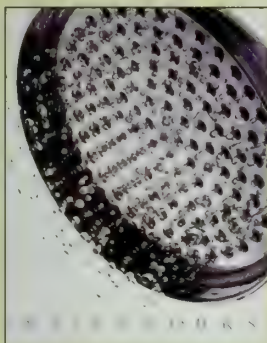
Address _____

City _____ State _____ Zip _____

Offer good in the U.S. and Canada only, unless foreign shipping is indicated. **Orders cannot be accepted after December 17, 1999. Allow 6 weeks for delivery.**
Each brochure will arrive under separate cover—directly from the companies in the offer.

Mail To:

**Architectural Digest
Catalogs of Note
P.O. Box 5256
Pittsfield, MA 01203-5256**



16 Scully & Scully. For over sixty years, Scully & Scully has offered a unique collection of the finest gifts and home furnishings. Whether you visit their elegant Park Avenue store or shop through their catalog, you will be delighted with the superior quality of their merchandise as well as their service. \$4.

17 Waterworks. The country's leading resource for luxury bath fittings, fixtures, accessories and bath furniture. Everything you need for a superior bath installation combined in one comprehensive guide. Collections for the kitchen and bar also included. Contact us at **1-800-899-6757**. Catalog, \$15. www.waterworks.net

How to Order:

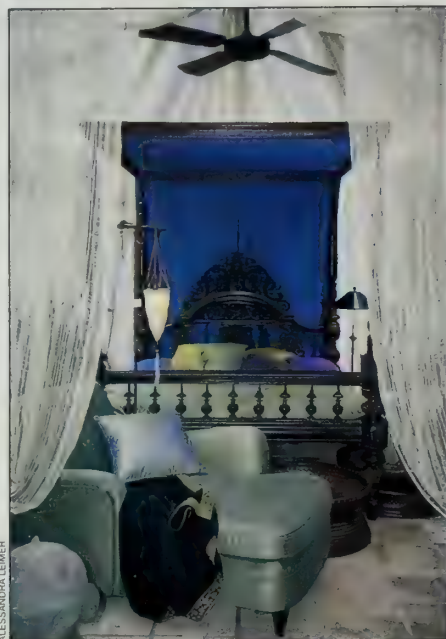
Fill out the attached reply envelope and include payment for any priced catalog(s) requested. If envelope is missing, use the adjacent form provided.

Be sure to enclose \$2 over and above the cost of catalogs for postage & handling.

TO_{the}TRADE

DONGHIA IN ZÜRICH

Donghia has a unique setting for its fabrics in Switzerland. Hafter was established in the old part of Zürich by Robert Hafter in 1962 as a shop selling English antiques. Over the years he added contemporary Italian furniture and Asian antiques, such as Tang Dynasty figures, and now his daughter Natalie has brought Donghia fabrics and furniture into the shop (right and far right), making it a whole-sale/retail interior design center in the European mode. Hafter, St. Peterstrasse 10, 8001 Zürich, Switzerland; 41-1-211-4400.



ALESSANDRA LEIMER



ALESSANDRA LEIMER



Kevin Price's JB
rosewood table with
nickel trim

THE RIGHT PRICE

His furniture may look conventional, but when you scrutinize it, it's loaded with invention. He puts his own of creativity on top of his references." So says Robert about the tables and chairs Kevin Price (*AD*, June 199

The creator of acclaimed off-Broadway sets, Price has a wide range of pieces, including intricately veneered modern classics, such as the JB rosewood table and a laminized-oak picnic table. 111 E. 9th St., New York City 10003; 212-955-5160.

RETRO ACTIVE AT PRELLE

Prelle, which is constantly mining its 250-year-old archives and reintroducing historic documents, hasn't had to dig too deep for its latest offering, a collection of silk fabrics that Louis Süe, Jacques-Emile Ruhlmann, Hector Guimard and Charles Stern designed in the first quarter of the century. Most of the designers represented were connected to Süe and André Mare's Compagnie des Arts Français and were involved in laying the founda-

tion for the Art Déco movement. Their highly stylized and bold patterns, woven at Prelle's famous Soierie Lyonnaise, were infused with dense and contrasting colors, from Süe's *Coupe de Fruits* (below left) to a Lalique design (below) for an exhibition. The launch of the collection was timed with the opening of Prelle's newly restored showroom in a landmark Paris building. Prelle, 5 place des Victoires, 75001 Paris; 33-1-42-36-67-21.



COURTESY PRELLE



M
T

MICHAEL TAYLOR

MICHAEL TAYLOR DESIGNS • 1400 SEVENTEENTH STREET • SAN FRANCISCO CA 94101 • 415.658.9340 • FAX 415.658.9770

PLEASE SEND FIVE DOLLARS TO REQUEST OUR FULL COLOR BROCHURE THE MICHAEL TAYLOR DESIGNS CATALOG
OR TO THE TRUCK FOR FIFTY DOLLARS TO BE CREDITED TOWARD YOUR NEXT ORDER



TO_{the}TRADE

L.A. CONFIDENTIAL



Visitors to **Monte Allen's** warehouse in west Los Angeles are in for a surprise. The upholstery and custom-furniture workshop has been converted to a showroom for furniture by brothers Timo and Esa

Yla-Soininmaki, who enjoy a quiet reputation among Hollywood celebrities and their designers—even **Mariette Himes Gomez** from New York. "When we started working with Monte Allen in 1983, we were making

slipcovers and doing upholstery," says Timo Yla-Soininmaki. "After he retired, our clients began asking us to build pieces of furniture. Now, with a workroom staff of 50, we thought it would be easy to sell our own line of

seating [above], beds, tables and mirrors. We don't have fabrics, but we offer a range of leathers—and we'll customize any piece." Monte Allen, 2326 Centinela Ave., Los Angeles, CA 90064; 310/207-7676.

HEAVY METAL

Peter Marino, Robert A. M. Stern and **Howard Slatkin** are just some of the designers and architects who come to **Wainland's** to have their own metal designs made and to choose lanterns, grilles, brackets, finials and painted glass doorknobs from Don Wainland's catalogue. One

of Slatkin's clients asked Wainland's to reproduce a steel mantelpiece with brass decorations in the style of Tula work (metal elements fabricated from armaments in the Russian city of Tula during the 18th century). Wainland's, 453 W. 17th St., New York, NY 10011; 212/243-7717.



THE ART OF THE CARPET

I've known Brad Davis and Janis Provisor since their days as painters years ago," says **Thad Hayes**. "Now they live in Asia and design rugs that are hand-knotted, and as artists who are doing decorative arts, they've gone through a successful evolution." Davis and Provisor's hand-dyed silk rugs for **Fort Street Studio**, at showrooms in the U.S., have a soft-focus design that is

reminiscent of watercolors. Their latest collection, on display at Joyce Ma's Paris gallery (*AD*, Apr. 1998) through Oct. 30, includes *Chess* (above) and *Woodgrain*, which suggests the swirling patterns of trees and water in Chinese painting. Joyce, 168-173 Galerie de Valois, 75001 Paris, 33-1-40-15-03-72; also at Dennis Miller, 306 E. 61st St., New York, NY 10021, 212/355-4550. □



GIVE YOUR LIVING ROOM A **HEART.**
FROM THERE IT WILL BRING **LIFE**
TO THE REST OF THE ROOM.

ASK YOUR DESIGNER ABOUT OUR FINE TABLES AND MIRRORS, OR CALL US AT 1-800-692-2112.

La Barge
THE SOUL OF A ROOM.

A listing of the designers, architects and
craftspeople featured in this issue

Pages 60-76:

BARBARA BARRY INCORPORATED

9526 PICO BOULEVARD
LOS ANGELES, CALIFORNIA 90035
310/276-9977

THE KITCHEN QUESTION

Pages 80-96:

C. M. WRIGHT, INC.

700 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069
310/657-7655

G. K. MUENNIG ARCHITECT

P.O. Box 92
BIG SUR, CALIFORNIA 93920
831/667-2471

SCOTT HIMMEL, ARCHITECT

205 WEST WACKER DRIVE
CHICAGO, ILLINOIS 60606
312/853-0167

**DAVID ANTHONY EASTON
INCORPORATED**

72 SPRING STREET
NEW YORK, NEW YORK 10021
212/334-3820

HARRY SCHNAPER INCORPORATED

692 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/980-9898

SILLS HUNIFORD ASSOCIATES

30 EAST SIXTY-SEVENTH STREET
NEW YORK, NEW YORK 10021
212/988-1636

BULTHAUP

153 SOUTH ROBERTSON BOULEVARD
LOS ANGELES, CALIFORNIA 90048
310/288-3875

**MICA ERTEGUN
MAC II**

125 EAST EIGHTY-FIRST STREET
NEW YORK, NEW YORK 10028
212/249-4466

M (GROUP)

207 WEST EIGHTY-SIXTH STREET
NEW YORK, NEW YORK 10021
212/874-0773

WILLIAM T. GEORGIS

275 MADISON AVENUE
NEW YORK, NEW YORK 10016
212/557-6577

SECRETS OF CUSTOM WORK

Pages 104-136:

NAOMI LEFF & ASSOCIATES, INC.

12 WEST TWENTY-SEVENTH STREET
NEW YORK, NEW YORK 10001
212/686-6300

NANZ CUSTOM HARDWARE INC.

212/367-7000

VICTORIA HAGAN INTERIORS

654 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/888-1178



SERPENTILE

212/427-4232

KELLY HOPPEN INTERIORS

2 ALMA STUDIOS
32 STRATFORD ROAD
LONDON W8 6QF
44-171-938-4151

DAVID LINLEY & Co. LTD.

44-171-730-7300

THAD HAYES DESIGN, INC.

90 WEST BROADWAY
NEW YORK, NEW YORK 10007
212-671-1234

JOHANNY GLASS AND STONE

9042

MARIO BUATTA

120 EAST EIGHTIETH STREET
NEW YORK, NEW YORK 10021
212/988-6811

E. R. BUTLER & COMPANY

212/925-3565

CULLMAN & KRAVIS, INC.

790 MADISON AVENUE
NEW YORK, NEW YORK 10021
212/249-3874

THORP SRICA INCORPORATED

212/594-2000

CLODAGH DESIGN INTERNATIONAL

670 BROADWAY
NEW YORK, NEW YORK 10012
212/780-5300

LUMINARY TOOLS

718/418-3920

VICENTE WOLF ASSOCIATES, INC.

333 WEST THIRTY-NINTH STREET
NEW YORK, NEW YORK 10018
212/465-0590

PETER J. RIZZOTTO COMPANY, INC.

212/645-1578

GEOFFREY BRADFIELD INC.

105 EAST SIXTY-THIRD STREET
NEW YORK, NEW YORK 10021
212/758-1773

GRAND ILLUSION

212/675-2286

SOPHIE HICKS

S. H. LIMITED ARCHITECTS

16/19 POWIS MEWS
LONDON W11 1JN, ENGLAND
44-171-792-2631

THOMAS AND VINES, LTD.

44-192-377-5111

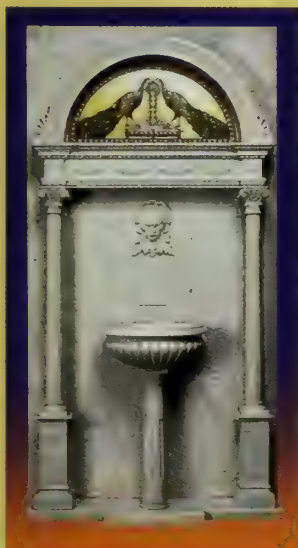
Pages 138-148:

McMILLEN INC.

155 EAST FIFTY-SIXTH STREET
NEW YORK, NEW YORK 10022
212/753-5600

GREAT GATSBY'S

ANTIQUE AUCTION
OCTOBER 15, 16, & 17



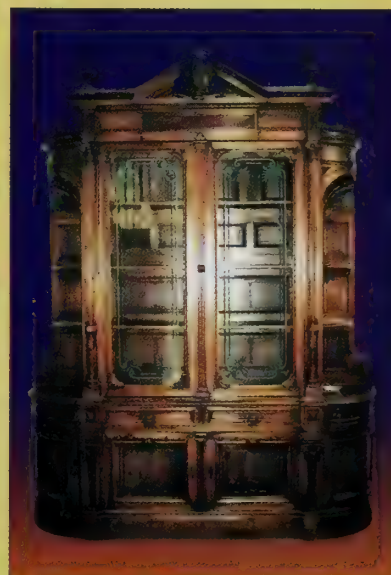
Tiffany Marble &
Mosaic Wall Fountain



19th c. Carved Marble Mantel



18th c. Foyer Fountain 5' h x 6' dia.



19th c. French Marble-Inlaid
Walnut Cabinet 12' h



Spirit Triumphant, Marble & Bronze
Approx. 6' h

**100,000 Sq. Ft. Warehouse-Showroom
Featuring An Exquisite Selection Of:**

- Fine Antique Furniture
- Quality Reproductions
- Mantels
- Chandeliers
- Stained Glass
- Classic Cars
- Garden Statuary & Fountains
- Palatial Gates
- Wine Tasting & Pub Bars
- Billiard Tables
- Architectural Elements
- 18th & 19th c. Oil Paintings

*Selling Wholesale To The Public
Six Days A Week And At Auction*

Call For Complimentary Auction Catalog

5070 Peachtree Industrial Blvd., Atlanta, GA 30341
770-457-1903 • www.gatsbys.com

A listing of the designers, architects and
craftspeople featured in this issue

THE EVOLVING BATH

Pages 152-177:

TERRY HUNZIKER

100 SOUTH KING STREET
SEATTLE, WASHINGTON 98104
206/467-1144

GOMEZ ASSOCIATES, INC.

504-506 EAST SEVENTY-FOURTH STREET
NEW YORK, NEW YORK 10021
212/288-6856

SHOPE RENO WHARTON ASSOCIATES

18 WEST PUTNAM AVENUE
GREENWICH, CONNECTICUT 06830
203/869-7250

BRAY-SCHAIBLE DESIGN INC.

80 WEST FORTIETH STREET
NEW YORK, NEW YORK 10018
212/354-7525

THOMAS BRITT INCORPORATED

136 EAST FIFTY-SEVENTH STREET
NEW YORK, NEW YORK 10022
212/752-9870

JACQUES GRANGE

118 RUE DU FAUBOURG ST.-HONORE
75008 PARIS, FRANCE
33-1-47-42-47-34

RENNY B. SALTZMAN INTERIORS INC.

815 FIFTH AVENUE
NEW YORK, NEW YORK 10021
212/753-8861

SHELTON, MINDEL & ASSOCIATES

216 WEST EIGHTEENTH STREET
NEW YORK, NEW YORK 10011
212/243-3939

REED A. MORRISON ARCHITECT

508/428-8379

SELLDORF ARCHITECTS

62 WHITE STREET
NEW YORK, NEW YORK 10013
212/219-9571

SALLY SIRKIN LEWIS

J. ROBERT SCOTT

8737 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069
310/659-4910

MIMI LONDON, INC.

8687 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069
310/855-2567

**THE WISEMAN GROUP
INTERIOR DESIGN, INC.**

636 SAN BRUNO AVENUE
SAN FRANCISCO, CALIFORNIA 94107
415/282-2880

Pages 178-188:

CLARISA V. RINGLIEN INTERIOR DESIGN

3000 GREENVALE ROAD
CHEVY CHASE, MARYLAND 20815
301/951-7040

Pages 238-247:

J. P. MOLYNEUX STUDIO LTD.

29 EAST SIXTY-NINTH STREET
NEW YORK, NEW YORK 10021
212/628-0097

**HYDE PARK FINE ART OF
MOLDINGS, INC.**

718/706-0504

Pages 256-263:

REED CREATIVE SERVICES LIMITED

151A SYDNEY STREET
LONDON SW3 6NT, ENGLAND
44-171-565-0066

Pages 264-271:

MARY MEEHAN INTERIORS

605 PARK AVENUE
NEW YORK, NEW YORK 10021
212/772-6644

STEVE BARTH

466 FIFTEENTH STREET
BROOKLYN, NEW YORK 11215
718/499-2403

Pages 272-279:

DAVID LAWS DESIGNS LTD.

9/10 SAVILE ROW
LONDON W1X 1AF, ENGLAND
44-171-437-8487

Pages 280-287:

FONTANA-MULLER

7BIS MAIL DU MONT-BLANC
51120 SEZANNE, FRANCE
33-3-26-80-54-70

Pages 288-293:

SCOTT SNYDER INC.

42 VIA MIZNER
PALM BEACH, FLORIDA 33480
561/659-6255

Pages 294-301:

FELICITY WIGAN DESIGN

39 OVERTON STREET
LONDON SW3 2JA, ENGLAND
44-171-591-0521

Pages 302-311:

JED JOHNSON & ASSOCIATES, INC.

211 WEST SIXTY-FIRST STREET
NEW YORK, NEW YORK 10023
212/489-7840

Pages 312-317:

OLSEN & AYRES INC.

60 EAST SIXTY-SIXTH STREET
NEW YORK, NEW YORK 10021
212/988-9003

Pages 318-324:

JOHN COTTRELL COMPANY

9200 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
310/247-1355

RON TISDALE LANDSCAPE DESIGN

2042 GOLF STREAM ROAD
INDIANAPOLIS, INDIANA 46229
317/891-1203 □

The good news

the new Visa Signature card has no preset spending limit.*



The bad news

he's not housebroken.

Because life has enough limitations, we created the incomparable Visa® Signature card. Visa Signature has no preset spending limit and a revolving line of credit. It boasts a Concierge Service to assist in your travel and entertainment plans, airmiles for worldwide travel, and unsurpassed acceptance, making all of life's limitations not so...well, limiting. For more information, please see www.visa.com/signatureusa or call 1-888-847-2003. It's Everywhere You Want To Be.



*Individual transactions are authorized by Card Issuer based on factors such as account history, credit score, and payment record. Card Issuers preset upper limits for revolving balances and cash advances. © 1999 Visa U.S.A. Inc.



CHANEL

CHANEL BOUTIQUE NEW YORK, BEVERLY HILLS, COSTA MESA, SAN FRANCISCO, CHICAGO, BOSTON,
LOS ANGELES, HONG KONG, HARBOR, LAS VEGAS, HONOLULU, MAUI, ASPEN, VAIL, CO.

For more information on CHANEL fashion please call 800-550-0005

327011



